ENGLISH COMPOSITION

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ENGLISH COMPOSITION

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PREFACE

English Composition crystallizes the authors' successful experience in blending the necessity of mechanical correctness in writing and speaking with the virtue of creative expression in the different fields of composition. This book furnishes the pupil, first, a comprehensive background to enable him through correct usage to increase his ability to get a living, and, second, practical and inspirational suggestions to enable him through effective expression to enjoy living more thoroughly.

To achieve this aim the following features have been incorporated in this book.

1. The material is so organized that there is a steady progression in the pupil's development, as the lessons are correlated with the growth of the pupil's mind and experience. This progression is achieved through the gradation of vocabulary, of references to the social background, of drill work, and of content.

2. As far as possible the teacher has been relieved of the burden of organization of material, assignment making, explanation, and guidance. The book is divided into sections, each representing a half year's work. These sections are arranged by lessons, in which assignments are made to cover the usual class period and an equal amount of preparation, thus giving the pupil definite tasks and a clear perception of the progress of his work. The lessons are grouped according to the unit or block plan, combining the advantages of logical, varied, and coördinated progres-

sion with the effectiveness of flexibility, repetition, and review.

3. Adaptation to local conditions is made possible through the flexibility of the unit plan and the provision for varying levels of ability among pupils. Extra credit exercises are furnished for those who need more advanced study. Additional exercises covering the more difficult lessons are given in the Appendix for those who require extra drill and review. A summary of the major essentials of grammar, sentence structure, and mechanics is also furnished in the appendix.

4. The pupil's desire for correct and effective English is stimulated throughout the book by direct and indirect recurrent appeal to his social instincts, to his practical desires, to his creative ability, and to his personal interests. By drawing examples, exercises, models, and discussion from experiences near and vital to the pupil, an effort is made to lead the pupil to see the interest, charm, dramatic quality, and personal value of this study.

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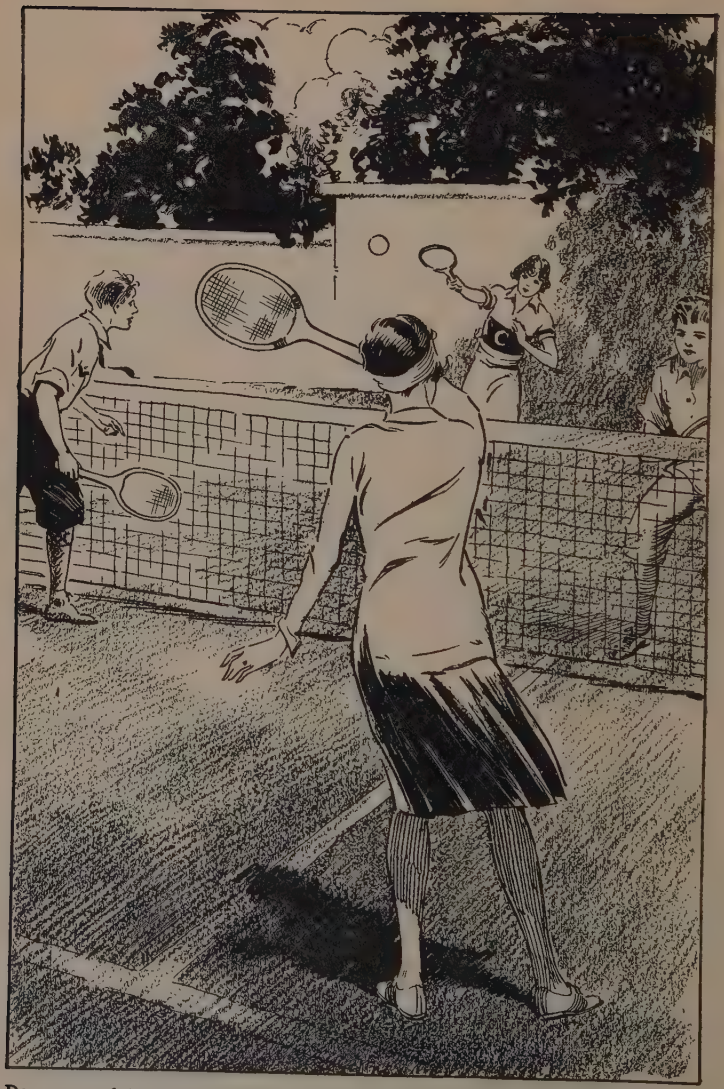


Do you need to give up your vacation completely? Why not use it as material for themes?

PART ONE: SECTION ONE

SENTENCE STRUCTURE

LESSON 1

Importance of Good Sentences in English

As you go about in your community at your play and at your work outside of school, you probably often stop to watch other people at their different occupations. Some of these occupations may seem very attractive to you, especially those which involve action, adventure, and service to others.

Have you ever considered that the ability to use good English is an important qualification for success in these occupations? Good English means essentially clear and forceful sentences, which are grammatically constructed, and which, if written, are correct in spelling, punctuation, and capitalization. Perhaps you would like to make an investigation of how English is used in some of the occupations in your community.

If you live in a district in which mining is the chief industry, you already know that the mining engineer serves his company and community in a very definite way. Many men are dependent on him for their success in their work. Ask a mining engineer with what quality of English he is most concerned in directing others.

Does a doctor who discovers a cure for a disease keep his knowledge to himself, or does he give it to the world? If he makes an explanation of his discovery or of a treatment for a patient, what essential quality must that explanation have?

How can the farmer, who has a very interesting life, be of service to others if he learns to do things well? Does he write letters ordering machinery? Does he keep to himself the results of experiments in raising corn or other products? Who writes the best articles for the *Farmers' Journal?* What must the farmer be able to do in these letters and articles?

The lawyer's work also is one of service to others. What must be his chief concern when he faces a jury? Will it be grammar and correct usage, or the presentation of the facts of the case clearly and forcefully enough to win the vote of each juror, or both?

The successful business man is much concerned with getting a great deal done well in a short time. Those who serve him had better look to their English and see that it has a quality that will not waste time.

Ask a stenographer who writes letters for a business man what her employer demands first of all. Is it content of thought, or is it well constructed sentences, good usage, and correct spelling and punctuation?

The man who writes advertisements has before him the problem of convincing people that they should buy a certain article. As he sits down to write, what will be his fundamental problem in English? Will it be punctuation, spelling, or choice of words in forceful sentences?

Ask the policeman in your district what the result would be if his reports to his chief lacked clearness or definiteness.

The street-car conductor has little time to talk while at his work, but when he has to tell a passenger how to reach a certain place, what quality must his English have? The foreman of a shop spends his time directing people in their work. What must he be very careful about in the use of English?

The people mentioned above are persons whom you meet every day. Perhaps you have read of other occupations that interest you. Consider the explorer, the man who goes to new places — the Arctic regions, the Tropics, among strange peoples — who discovers new plants, new animals. Will his work be entirely satisfactory unless he can tell what he has seen? What quality must his English have if he expects people to read his books? Perhaps you know *David Goes Voyaging*, by David Putnam, who went on a voyage with William Beebe. Here is a book by a boy of twelve, who wrote so interestingly that grown-ups like to read his story. Of course, he wrote as a boy of twelve writes, which is a part of the charm of the book. You may know an actor, an author, a radio announcer, an ambassador, a councilman, or a mayor, who will tell you something interesting about the use of English in his work.

In your investigation, do not make the mistake of thinking it is unnecessary to consult the man who earns his living by working with his hands. The carpenter, the bricklayer, the plumber — all have occasion to write business letters. Ask them if they think the use of good English would have anything to do with their success in business. If so, in what way?

A study of the careers of presidents of railroads, captains of industry, and officials of all kinds of business will show you that many successful men of this type began at the

bottom in a job where the work was done with their hands. Ask a man who has been promoted whether the mastery of any one quality of English had anything to do with his promotion.

The questions above are merely guides or hints concerning the way you are to conduct your investigation. If possible, arrive at the essential and fundamental quality of English that is absolutely necessary in each man's work or profession. Ask the person whom you interview what he considers of most importance in his use of English in his work, whether it is correctness, clearness, exactness, conciseness, the ability to convince, to impart information, to arouse interest, or to give pleasure.

The results of your investigation will be much more interesting and beneficial if an inventory is taken in the class to find out what occupation or profession each one intends to investigate, so that there may be as few duplications as possible. You may find your information by interviewing the members of your own family, your neighbors, and visitors at your home, or by consulting books.

If necessary, your teacher will give you an extra day in which to ask at least one person you know about the use of English in his work. In most of the occupations mentioned in the preceding paragraphs clearness is the essential quality which makes for success.

Recognizing Sentences

One of the greatest aids to clearness in the use of English is the writing and speaking of good sentences. First of all in the study to improve your English comes the ability to recognize a sentence. Strange as it may seem, many pupils reach your grade without this ability.

Exercise I. Read the following groups of words orally. Determine which are sentences and which are not. Write the numbers of the ones that are sentences in one column under the heading " Sentences " and of the groups that are not sentences in another column under the heading " Fragments of Sentences."

1. Charles Lindbergh made his flight from New York to Paris in thirty-three and one half hours.
2. Hoping so much that you can come.
3. Which has been explained repeatedly.
4. Often her marks were poor.
5. Before him lay a vast field of snow.
6. In searching for her purse which she had lost.
7. Before you leave the house to-night.
8. Behind the house was a big bed of peonies.
9. To be able to select carefully.
10. Often while skating on the river.
11. Her record is very poor. Although she studied hard.
12. Exercises like this are easy to do.
13. What makes you think that I have lost my way?
14. Boys skate on the river by moonlight.
15. Although she watched the meat carefully, the water boiled away and it burned.
16. To be able to write clearly one must know how to construct good sentences.
17. Because she felt that she must go home.
18. Hurry! The house is on fire!
19. Bring me my hat.
20. Gross errors which have been made.

Why do you consider group 2 a fragment of a sentence? Does it express a complete thought? Why is it incomplete?

Kinds of Sentences

Several of the sentences which you find in the preceding list are used to make statements; they are therefore called

declarative sentences. Make a list of the numbers of these sentences. What end punctuation is used?

For what purpose is sentence 13 used? A sentence which asks a question is called an **interrogative sentence.** How is it punctuated?

Every sentence is either declarative or interrogative.

How is sentence 18 used? What end punctuation does it have? It makes a statement, but it makes that statement as an exclamation; it is a **declarative exclamatory sentence.** How is a declarative exclamatory sentence punctuated?

Is sentence 16 exclamatory? It is called a **declarative non-exclamatory sentence.**

All declarative and interrogative sentences are either exclamatory or non-exclamatory.

If you are uncertain about capitalization and end punctuation of sentences, study pages 559, 560, and 565.

Exercise II. Copy and separate the following into sentences, using the proper end punctuation.

The canoe was lifted from the water, and borne on the shoulders of the party they proceeded into the wood, making as broad and obvious a trail as possible they soon reached a water course, which they crossed, and proceeded onward, until they came to an extensive and naked rock at this point, where their footsteps might be expected to be no longer visible, they retraced their route to the brook, walking backwards with the utmost care they now followed the bed of the little stream to the lake, into which they immediately launched their canoe again a low point concealed them from the headland, and a margin of the lake was fringed for some distance with dense overhanging brushes under cover of these natural advantages they toiled their way, with patient industry, until the scout pronounced that he believed it would be safe once more to land.[1]

[1] From *The Last of the Mohicans*, by James Fenimore Cooper.

LESSON 2

Testing Sentence Structure by Speaking

By this time you have gathered your material for the oral report on the use of English by people of different occupations. Have clearly in mind the order in which you wish to present the ideas. In giving your report remember what you have learned about sentences. The end punctuation is indicated in oral composition by a full stop. If the sentence is a question, the voice is usually raised; if it is a statement, the voice is ordinarily lowered. Do not be afraid of silence between your sentences. Do not use unnecessary *and's* or *and so's*. If you are in the habit of using many of them, say your speech to yourself before class. Assume an easy position, stand straight, and speak directly to your audience. Talk slowly. Wait between sentences, and think what you are going to say next. If you do this, you will not hesitate. Make complete sentences. Five or six clear sentences, spoken distinctly, will be much more appreciated than a ten-minute speech full of jumbled sentences.

LESSON 3

Recognition of the Predicate Verb

There are two parts to every sentence, the subject and the predicate. In the sentence, "The shortest runner ran the fastest," what is the predicate verb? The **predicate verb** is that word in a sentence which indicates action, condition, or being. What word of the preceding sentence

does this? What do the italicized parts of the following sentences indicate?

1. Yes, it *seems* so.
2. The player *limped* slowly to his post.
3. It *is*.

Predicate verbs have a great deal of work to do; to do it they often have assistant verbs, called **auxiliary verbs.** Auxiliary verbs are: *has*, *have*, *is*, *am*, *are*, *was*, *were*, *can*, *could*, *may*, *might*, *shall*, *will*, *should*, *would*, *must*, *be*, *been*, *do*, *does*, *did*. Notice the predicate verb and the auxiliary verbs in these sentences.

1. I *should have done* it.
2. It *has* already *been done*.

Exercise I. Make a list of the predicate verbs of the following sentences, numbering each to correspond with the sentence from which it came.

1. John Burroughs wrote books about nature.
2. I can help you find these books.
3. You may have read some of them.
4. They could have been sent here from the library.
5. Have you read any of John Muir's books?
6. Does he interest you?
7. Where must he have spent his youth, on a farm or in a city?
8. Shall I get the books for you?
9. Have you a library card?
10. Will the letter have been received by ten o'clock?

Exercise II. Use in written sentences the following verbs as auxiliaries: *must*, *must be*, *might have been*, *am*, *is*, *are*, *shall be*, *will be*, *may*, *can*. Why is *am* not an auxiliary in "I *am*," but an auxiliary in "I *am doing* it?" Underline the predicate verb of each sentence.

LESSON 4

Recognition of the Subject Substantive

If "ran" in the sentence, "The shortest runner ran the fastest," is the predicate verb, what is the subject substantive? The **subject substantive** is that word of a sentence which tells what is spoken of; the **predicate verb** is that part which tells what is said of the subject.

A subject may sometimes be understood, as in the sentence, "Go," the subject "you" is implied. A sentence, however, must have a subject substantive, which may be expressed or understood, and a predicate verb, which must always be expressed.

Exercise I. Copy each of the following sentences, and underscore once the predicate verb and twice the subject substantive. Always find the predicate verb first, the word or words that tell what is spoken of the subject; then find the subject substantive, which tells what is spoken of.

1. He wrote a letter to the president of the club.
2. Bring me my pencil.
3. The pencil was brought to me.
4. Have you selected a book?
5. Where will the next game be played?
6. Swimming is good exercise.
7. Standing near the curb, looking aimlessly at the crowd, was a man.
8. Choose the color you like best.
9. This color suits me.
10. When is the next game to be played?
11. Where are you going for dinner?
12. Across the field, surrounded by the team, came the halfback.

13. My father's birthday is in October.
14. Everything is ready for the picnic.
15. Something must be wrong with the motor.
16. Everybody was doing his best.
17. There were many people at the circus.
18. Do you believe in keeping account of one's expenses?
19. Nothing seemed to worry him.
20. Where does she expect to go?
21. *Moby Dick* is a good book of adventure.
22. It is dangerous to drive fast.
23. Playing tennis is good exercise.
24. Which boy won the race?
25. My book lay in the rain all night.

Exercise II. Does the subject always come before the verb? In what special kind of sentence does the subject not come before the verb? In what kind of sentence is the subject understood? Can the subject of a declarative sentence ever come after the verb? Does this ever make the sentence sound better? In the exercise you have just completed read aloud the declarative sentences in which the subject does not come before the verb. Are *there* in 17 and *it* in 22 real subjects? These two words which take the place of the real subjects are called **expletives.**

LESSON 5

Testing Sentence Structure by Writing

Write a short theme of one to three paragraphs in which you give an account of something worth while that you saw during your vacation. Do not waste time getting into your subject by mentioning unnecessary events that preceded the most interesting part of your experience. This theme

may be an account of something you saw done, that is, an interesting piece of work; or it may be the description of a scene in which there was much action, or of a beautiful place, a garden, or a landscape. Read the rough draft of your theme aloud to find whether you have made complete sentences. Be sure that you have the correct end punctuation and have used capitals to begin your sentences. Look up the spelling of any words about which you are in doubt. If you have written only one paragraph, be sure to indicate that you intend to indent the first word, provided you have not already done so. If your theme contains several paragraphs, that is, if you have developed more than one topic, indicate where the paragraphs should begin. A paragraph is a unit of thought, usually consisting of more than one sentence. For fuller directions concerning the preparation of your manuscript, turn to page 567. Select a short, suitable title. Copy your theme, make the corrections, and leave the proper margins.

Every theme which is assigned in this book has a definite purpose; that is, the mastery of some problem in English. Your problems will be presented in their degree of difficulty, the easier ones first with progress toward the more difficult. The progress of your accomplishment should be of great interest to you. The way to measure that progress is to keep your themes after they have been corrected, either in a loose-leaf notebook or in a folder. Some of them will be used again in other exercises.

A good way to train yourself in sentence recognition is to see whether you can detect errors in the work of your classmates. If you had trouble with sentence recognition in Lesson 1, ask your teacher if you may have a critic for your theme before it is handed in. Choose your critic at the

beginning of your class hour. He will perhaps discover whether you have made mistakes in end punctuation, spelling, capitalization, and paragraph indention; he will go over your theme with you and check any line in which he sees a mistake. You will then try to correct the errors yourself. If you fail, your critic will correct your mistakes and explain why. Before you hand in your theme have your critic write beside your name "Criticized by (his name)." The critic should receive extra credit if he does his work well.

LESSON 6

Modifiers and the Complete Subject and Predicate

In the exercises of Lessons 3 and 4 you noticed that the sentences consisted of more than subject substantives and predicate verbs. There are single words or groups of words used to change the meaning slightly. These are called **modifiers.** In the sentence, "Boys skate," you have an indefinite picture. When you say, "Boys skate on the river by moonlight," you have a clearer picture. The picture becomes still more definite and clear if you say, "Large boys, dressed in thick woolen clothes, skate on the river by moonlight." Name the modifiers in this sentence, the words and groups of words that change the meaning slightly and make the picture more definite. The subject substantive is, however, still "boys" and the predicate verb is "skate."

The predicate verb with all its modifiers is called the **complete predicate;** the subject substantive with all its modifiers is called the **complete subject.**

Exercise I. Copy the sentences of this exercise. Draw one line under the complete predicate, two lines under the complete subject in each of the sentences. Be prepared to name the predicate verb in each. What kind of information does each word or group of words in the complete predicate give to make the picture more definite or more complete? What question about the verb or predicate does each modifier answer? Name the subject substantive in each of the sentences. What kind of information does each modifier of the subject substantive give to describe it more clearly?

1. At the sound of the whistle the team rushed upon the field.
2. Eagerly they crowded around the captain.
3. After a few words from their leader, the players separated.
4. A tall lanky boy, limping slightly, kicked the ball for practice.
5. The spectators, weary of the delay, shouted impatiently.
6. At last, the umpire gave the signal.
7. How fine the line looked!
8. All was now ready for the kick-off.
9. Suddenly from the center of the line, a loud groan was heard.
10. The tall lanky boy, the goal kicker, had fainted.

You will discover that these modifiers have two main uses. They answer the questions "who" and "what" about nouns or pronouns; or they answer the questions "when" and "how" about verbs, adjectives, and adverbs. You will study them more thoroughly later.

Exercise II. Modifiers as a rule are placed near the words they modify. Such an arrangement will usually produce clear sentences. In the following sentences place the modifiers where you think they will do better service. In some sentences you may have to change the wording slightly. Notice that you can put the modifier expressing

time at the beginning of the sentence. This is often an advantage.

1. Lost, a fountain pen by a lady full of green ink.
2. Mary stood near her uncle wearing pink shoes and stockings.
3. The shades of rose and orange are very beautiful in the dahlia.
4. He discovered that evening a pool of water in the garage which had come through a leak in the roof.
5. They saw the city from the airplane which was their home.
6. She only needs a little time.
7. The next task was to roll the log which we had cut up the bank.
8. Henry had a letter on the front of his sweater which he had won in athletics.
9. He left the cakes on the table which we were to eat for breakfast.
10. William came home after receiving the telegram in a hurry.

Review of Sentence Recognition

Exercise III. If you did not get a perfect score on Exercise II, page 6, copy and separate into sentences the following.

this year the stone-blind shall see but very little the deaf shall hear but poorly and the dumb sha'n't speak very plain whole flocks, herds, and droves of sheep, swine and oxen, cocks and hens, ducks and drakes, geese and ganders shall go to pot but the mortality will not be altogether so great among cats, dogs, and horses as to old age, it will be incurable this year because of the years past and towards fall some people will be seized with an unaccountable inclination to roast and eat their own ears should this be called madness, doctors but the worst disease of all will be a most horrid, dreadful, malignant, catching, perverse, and odious malady insomuch that many shall go mad from it I quake for very fear when I think of it very few will escape this disease, which is called *Lack o' money.*[1]

[1] Adapted from *Poor Richard's Almanac*, by Benjamin Franklin.

READING

LESSON 7

Reading for Recreation and Stimulation

Perhaps you can truthfully boast, "My record in jumping is above the average"; but can you say with equal satisfaction, "I am in the habit of reading books of high quality"? Or you may be able to declare, "I can run as fast as any one in our school"; but can you say, "I have a reading speed commensurate with my age and grade in school"? Or you may be able to announce proudly, "I keep my muscles hard." Can you with equal pride declare that you retain what you read and that you adapt newly-acquired knowledge to your own thinking? Because of constant contact with young people in out-of-door sports, perhaps you are able to say: "I can be a good sport. I can take defeat. I can be fair." Did it ever occur to you that reading widely and finding out how many different kinds of people there are in the world and the different views they have, may help to make of you a good sport mentally? That breadth of view will make you tolerant, sympathetic, and just, will give you qualities that will lead not only to success but also to happiness.

Your mental occupations in school are very definitely mapped out for you in the prescribed course of study. If you are to be successful, you must hold yourself to a rigid program. In English there are certain classics that every

well educated person should read. They require intensive study. The chief object of this study is to establish a standard of taste whereby you may be able to judge other books that you may choose to read. These books requiring intensive study are, as Francis Bacon said, " to be chewed and digested."

However, " All work and no play makes Jack a dull boy." This adage is applicable to mental as well as to physical activities. Mental recreation does not mean mental idleness; it means mental play. Play has a two-fold purpose: (*a*) relaxation, and (*b*) stimulation of growth. When does play furnish relaxation? Undoubtedly when it is not supervised too carefully, when one does not have to be watched, play gives relaxation. When one knows the game and can be free to make one's own decisions as to how to carry on, then play is relaxing.

Play is a great factor in one's growth physically, especially if it takes place under certain conditions, such as being out of doors. Play tends to establish certain commendable habits, or traits of character, such as the ability to get on with people, to accept defeat or victory gracefully; in other words, to be a good sport.

Recreational reading may be a kind of play for you if you are allowed to choose your own books, and if the books are suitable and not too difficult. You will get the benefit of relaxation if you are allowed to read as you choose, and get what you choose from the reading. Of course, one likes to become skillful even in play. So, when one gets into the habit of reading for fun, he wants to acquire the ability to read quickly, to understand what he reads, and to remember it. One should be able to measure himself in this activity as in any other.

If you like stories best, that is, fiction, choose that type to read first. You may not have read *Treasure Island*, by Robert Louis Stevenson; it is about pirates and a hidden chest of treasure. If you like this book and want to read more fictitious stories of adventure, you may be able to find one of interest to you from reading the following descriptions of a few.

In *Porto Bello Gold*, by Arthur Douglas Howden Smith, the author puts the characters of *Treasure Island* into another tale. *Old Brig's Cargo*, by Henry A. Pulsford, is the story of a brig built in the United States in 1850, which went in search of treasure. *Romance of the Martin Connor*, by Oswald Kendall, relates the adventures of a tramp steamer in the upper regions of the Amazon. *Dark Frigate*, by Charles Boardman Hawes, presents a hero, bred a sailor, who goes home to fight for King Charles, loses his inheritance, and goes back to the Barbadoes. Other books of this type are *Captains Courageous*, by Rudyard Kipling, *Kidnapped*, by Robert Louis Stevenson, and *Lord Jim*, by Joseph Conrad.

Although girls usually like the books that boys read, they have their own special preferences. Here are a few that are very popular with girls, and some of them are not without adventure. *Mehitable*, by Katharine Adams, relates the experiences of a sixteen-year-old girl who was sent to a boarding school in Paris. *Katy Gaumer*, by Elsie Singmaster, gives an account of the struggles of a Pennsylvania Dutch girl for an education. *New Chronicles of Rebecca*, by Kate Douglas Wiggin, will help you meet again the likable girl of Sunnybrook Farm. *Perilous Seat*, by Caroline Dale Snedeker, tells the story of a girl of Delphi, who invents a false prophecy to save her country. *Cousin*

Do you need a guide and an interpreter at the public library? If so, ask a friend to take you there.

Phillis, by Elizabeth Cleghorn Gaskell, is a love story of a gentle English maiden. *Marbacka*, by Selma Lägerlof, contains stories that the author's grandmother told her in Sweden.

The following are good dog stories of animal adventure: *Bob, Son of Battle*, by Alfred Ollivant, an account of a faithful Scotch shepherd dog; *The Call of the Wild*, by Jack London, the story of the heroism of a dog of the Klondike; *The Bar Sinister*, by Richard Harding Davis, in which the progress of a young bull terrier from his estate as a tramp dog to that of a prize winner is interestingly presented.

Perhaps you prefer real adventure rather than fiction. If so, you might like the following: *Trapping Wild Animals in Malay Jungles*, by Charles Mayer; *Edge of the Jungle*, by William Beebe; *Up the Mazaruni for Diamonds*, by William Johanne La Varre.

Great aviators have written thrilling books about their adventures in the air. *Skyward* is written by Richard Byrd, the explorer who flew over the North and South Poles. *Fighting the Flying Circus* is by Edward Rickenbacker, who is credited with twenty-six victories in the late war. *We* is by Colonel Charles Lindbergh, who made history in his non-stop flight across the Atlantic.

The following are stories of real dogs: *Stickeen*, by John Muir, the story of a faithful dog who accompanied his master on his explorations of the glaciers of Alaska; *Greyfriars Bobby*, by Eleanor Atkinson, an account of a dog who would not leave his master's grave in Edinburgh and who was finally adopted by a family in the neighborhood of Greyfriars. Also there are the stories of two other real dogs, *Bobby: A Great Collie*, by Charles Alexander, and *Buff: A Collie*, by Albert Payson Terhune. If you like

horses, there is *Smoky*, by Will James, which contains thrilling experiences of a cowboy with a real horse.

Historical novels are founded on actual occurrences or actual social conditions of the past. They help to picture events that, for want of space, cannot be included in histories. The following list may interest you: *Barnaby Lee*, by John Bennett, which relates the experience of a boy in a pirate ship during the Colonial period of our history; *Red Caps and Lilies*, by Katharine Adams, a story of the adventures of several young people during the early period of the French Revolution; *Gilman of Redford*, by William Stearns Davis, whose hero is a young Harvard student, friend and helper of Samuel Adams and Paul Revere; *Blithe McBride*, by Beulah Marie Dix, whose heroine allows herself to be sold as a bond girl in order to escape the bad influence of a section of London; *Golden Bubble*, by Courtney Ryley Cooper, the story of the discovery of gold in Denver.

If none of the books described above appeals to you, select a book you have planned to read. If you find after reading a page or two that you do not like the book you have chosen, try another. Look over several, until you have become interested. Remember that you are reading for pleasure.

Use your preparation period to make your selection of one or more books in the library. A sentence recognition test will be given by the teacher during your class period.

ORAL ENGLISH

LESSON 8

English in Social Relations

In the investigation you made for your oral report on the use of English by people in their various occupations, your inquiries were limited to the practical side of the subject. You found that good English helps one to earn money. English is important also in carrying on successful social relations. Whether we are liked depends a great deal on our conversation, as well as on our appearance and behavior. The ability to make ourselves socially agreeable has a great deal to do with our success in making a living.

Sometimes we fall into disagreeable habits in our conversation. The use of *listen* as an introductory word to one's sentences is exceedingly annoying; the constant use of *well* as a preface to one's statements is very monotonous and wholly unnecessary; *say* should never be used to get attention. Perhaps you can think of other unnecessary and annoying expressions that people use constantly. Are *yes* and *no* always correctly pronounced? What substitutes are often incorrectly used for these words?

A very easy means of making ourselves agreeable is to use direct address when speaking to people, especially when asking or answering a question. The following sentences illustrate this point.

"What is the right answer, Miss Taylor?"

"Yes, Father, I can find the paper for you."

"Mr. Johnson, I should like to ask you a few questions about your trip."

"I'll bring you the book to-morrow, Mary."

"Miss McKay, may I erase the board for you?"

In our hurry we sometimes forget to be agreeable. We sometimes fail to express our gratitude, or in our haste we say, "Thanks," which is not good form because it is too abrupt. Say rather, "Thank you, Miss Thomas, for your help." An abrupt "What?" or even "What did you say?" is not pleasing. Say rather, "I beg your pardon"; or "I beg your pardon; I didn't understand you." Good manners require a little time. Emerson expressed this strongly in his *Essay on Manners* when he said that nothing is so vulgar as haste.

Often in our hurry or in a moment of thoughtlessness, we make mistakes requiring an apology. An apology should be short but not curt, and it should be expressed in a sincere manner. If the offense is slight, a simple "I am sorry" is sufficient; if somewhat grave, you may wish to say, "I am sorry that I caused you so much trouble." Long explanations are not usually pleasing. A brief expression of regret is more acceptable than a long-drawn-out alibi. An apology should be accepted graciously. Resentment is a bad state of mind to hold; abolish it with a smile and a courteous reply.

Some people are very inconsiderate of others in the use of the telephone. This modern convenience was never invented to be used for long social conversations. It is a public utility, and, unless you pay an extra toll for extra time, you have no more right to keep other people from using the telephone than you have to block traffic unneces-

sarily. You should be as considerate of others in the use of the telephone as you like others to be of you. In order that you may waste as little time at the telephone as possible, make yourself known at once by announcing who is speaking, thus avoiding the unnecessary "Hello." Try not to split the ears of the listener by yelling into the receiver. If some one on the line interrupts you, a gentle "This line is in use, please," will stop further interruptions more quickly than a gruff request. If the telephone operator makes a mistake and gives you the wrong number, a polite request in a pleasing tone of voice, "You gave me the wrong number. Will you please try Main 6408 again?" will have better results than a disagreeable tone and an impolite request.

No doubt there are some bits of conversation over which you are puzzled. A puzzling matter to young people is the form of an introduction. Children are often not accustomed to meeting strangers, with the result that many boys and girls have not formed the habit of introducing people easily and properly. Most of the ease in social intercourse comes from established habits; habits are formed by practice. A wise man of China, Confucius, said more than two thousand years ago, "Eat at your table as you would eat at the table of a king." The truth of this saying may be applied to all forms of social usage.

Introductions are easy to manage in the proper way if you practice saying the right form. You must keep in mind three things: the sex, age, and position of the people who are to be introduced. A man or a boy is always presented to a woman or a girl; a young man is presented to an older man; a young woman is presented to an older woman. This means you must think of your mother or your sister

first when presenting a boy or a man; their names must come first in the introduction, as "Mother, may I present Charles Whitaker?" or "Mother, may I introduce Charles Whitaker?" or "Mother, this is Charles Whitaker." You may wish to add something to help start a conversation, as "I've invited him to inspect our new radio."

If your teacher is a woman, in presenting your father to her you would say, "Miss Woodward, may I present my father?" or any of the forms you may prefer, always mentioning the woman's name first. The following form is the same in effect, "This is my father, Miss Woodward"; but you had better master one form, for introductions should be done easily, without hesitation. Master the form in which you say first the name of the person to whom the presentation is made. The name of the person presented comes last. If you are introducing a boy whom you know very well to a boy who is a stranger, be courteous to the stranger by using his name first. "James Stowell, this is my friend Carl Anderson." The same is true in introducing two girls. Very often, when several introductions take place in a group, the form may be shortened to "Miss Raymond, my sister Florence." This form is always good. Never say, "Meet Mr. Blank," or "Shake hands with my friend." Variations from standard usages are likely to be bad form.

A simple "How do you do?" or "How do you do, Miss Johnson?" is all that is necessary in acknowledging an introduction. Be careful to hear and remember the name of the person to whom you are being introduced. Omit such expressions as "Glad to know you," "Pleased to meet you." These expressions should not be a part of the introduction. You may express your pleasure later in a

conversation, or more appropriately at the departure of the one whom you have just met.

In order that you may secure practice and that you may be started in establishing right habits, the following exercises are suggested.

Exercise I. Write a model telephone conversation of a few sentences about a business matter. You may wish to ask a favor, such as borrowing a book; or you may suppose you have been ill and wish to call your teacher to ask her about an assignment of a lesson. Put each person's bit of conversation in a separate paragraph, even if you use only one line. Use quotation marks at the beginning and end of each paragraph. Read your exercise aloud to see whether you have covered every point you wish. In class to-morrow you will read your exercise and the class will criticize it.

Exercise II. Bring a boy or a girl to your classroom and introduce him to your teacher. Or do some pretending. Write or act the proper forms for the introductions between the following persons.

1. A boy and a girl.
2. Two girls, one of whom is your friend, the other a stranger.
3. Two boys, one of whom is your friend, the other a stranger.
4. Your father and a girl whom you know.
5. Your mother and a girl whom you know.
6. Your teacher and a boy or a girl whom you know.

Your classmates may wish to assume these characters and go through the introductions.

Exercise III. *Extra credit.* If you have time, use these suggestive topics for a theme for extra credit.

1. Annoying habits of speech.
2. Conversation at the table: topics to avoid, some pleasant subjects, consideration of others.

Exercise IV. *Extra credit.* If you wish to read some helpful books on social courtesy, the list that follows may interest you. These books are written in an entertaining manner.

Everyday Manners for American Boys and Girls, by the faculty of the South Philadelphia High School for Girls. The Macmillan Company, N. Y.

Etiquette, Jr., by Mary E. Clark and Margery Closey Quigley. Doubleday, Doran and Company, N. Y.

Everyday Good Manners for Boys and Girls, by Ernestine Louise Badt. Laird and Lee, Inc., Chicago.

Manners for Boys and Girls, by Florence Howe Hall. The Page Company, Boston.

SPELLING

LESSON 9

Doubling the Final Consonant

What kind of speller are you? If you are a good one, you will probably have to spend very little time on the spelling exercises appended to the lessons in this book. Your problem will be that of checking to make sure of every word, for most people have a few words that they have to watch. If you are only a fair speller, your checking will take more time, and you will probably have the task of mastering many words of which you are in doubt. If you are a poor speller, you will have to learn to master the application of two important rules,— to make an analysis of your own particular difficulties, and then to work conscientiously to raise your standard.

Spelling seems to be difficult for a few people. That does not excuse you for being a poor speller. If you are one, you will have to spend more time on spelling than do the others in your group. It is assumed that you want to improve. The poor speller is often an object of contempt and ridicule. Many an application for a position goes into the wastebasket because of poor spelling; many a friendly letter is the object of laughter because it is disfigured with mutilated words. "I never could spell" is an alibi not accepted by the world.

Poor spellers, as a rule, have more trouble with common

words than they do with the unusual ones. This may be due to wrong habits which they formed in childhood, or to the fact that they have never mastered the application of the rules for spelling. If you are weak in spelling, you probably do not know the definition of *vowel* and *consonant*, you probably have a hazy notion of the rules, and you probably do not know how to apply them.

When to double the final consonant before a suffix is the first problem. Name the vowels in English; then you are sure you know the consonants. With which does the word *get* end? Is it a single consonant? Does a vowel or a consonant precede the letter at the end? Is it single or double? If you wish to add the suffix *ing* to the word *get*, what must you do to the final consonant? Consult the dictionary for the definition of a suffix. Does the suffix *ing* begin with a vowel or a consonant? Do the following suffixes begin with vowels or consonants: *ed*, *ish*, *est*, *age*, *en?* Analyze the following monosyllables as to the final consonant, whether single or double; and the preceding vowel, whether single or double: *stop*, *step*, *prop*, *fat*, *plan*, *thin*, *clan*, *bag*. What is a monosyllable? What letter would you double in each case if you added any of the suffixes above to any of these monosyllables? Write the list with the suffixes *ed*, *ing*, and *ish* added wherever proper.

Exercise I. Add *ing* to the following: *swim*, *slam*, *bat*, *plug*, *sin*. Add *ed* to *stop*, *stab*, *blur*, *strut*, *gag*. Write the rule that covers this class of words. Compare the wording of your rule with rule 1, page 567. Bring to class five monosyllables that fall under this rule. Analyze the folfollowing monosyllables and tell why they do not fall under this rule: *ride*, *need*, *daub*, *seal*, *stare*.

Exercise II. Another class of words that fall under this rule are those of more than one syllable, with the accent on the last syllable. Analyze the last syllable of the following in the same way that you analyzed the monosyllables above, that is, as to the last consonant and the preceding vowel: *occur*, *refer*, *confer*, *expel*, *repel*. Add suffixes beginning with vowels. If you are not certain, consult the dictionary. Write a rule for words of this type. Combine the two rules you have made into one rule. Compare your rule with rule 1 on page 567. Note that when the accent is changed by the addition of the suffix, the final consonant is not doubled, as in *confer*, *conference*, *prefer*, *preferable*.

Bring to the class at least one word that belongs in this class in which the accent is changed when a suffix is added.

The letter *u* becomes a consonant after *q*; it has the sound of *w*. Why do the words *quiz*, *quit*, and *equip* double the final consonant before *ing?*

LESSON 10

Dropping the Silent *e*

Adding suffixes to another class of words may give you difficulty. The word *hope* is typical. With what letter does it end? Is this letter pronounced, or is it silent? Compare *hope* with *hop*. What is the purpose of the silent *e*? Compare the two words *hopping* and *hoping*, as to spelling and pronunciation. Why does *hope* not fall under the rule you learned in the preceding lesson? Add *ing* to *please*. Add the suffix *ance* to *guide; able* to *endure; al* to *arrive*. Consult the dictionary when in

doubt. Write the rule for this class of words. Compare the wording of your rule with the rule found on page 568.

There are a few exceptions. The first class gives little trouble. They are: *shoeing, hoeing, mileage, agreeing, eyeing, singeing, dyeing.*

Another group gives more trouble, but the difficulty is cleared when the use of the silent *e* is understood. The final *e* in *peace* and *change* make *c* and *g* soft in sound. Compare the sounds of these consonants with those in *go, cold, game, came.* When the suffixes beginning with *a* and *o* (*able, ous*) are added to words of this class, the final *e* is retained for the purpose of retaining the soft sound of *c* and *g*, as *peaceable, chargeable.* Add *able* to *notice, service; ous* to *advantage, courage, outrage.*

Exercise. Add the suffix *ing* to *come, argue, slope, range, take, tinge.*

Add *able* to the following: *move, trace, love.*

Add suffixes, making nouns of the following, as *survive, survival: please, perspire, oblige, grieve, arrive.*

LESSON 11

Careless Pronunciation: Words that Sound Alike

You are now ready to analyze your own particular difficulties in spelling. They may be due to careless pronunciation, to ignorance of the meaning, or to inability to visualize words. The following list of words may be misspelled because they are often mispronounced: *February, sophomore, government, everybody, candidate, accumulate,*

difference, surprise, athletics, description, separate, probably, strictly. Very often they are not heard correctly. You must be careful to pronounce all the syllables correctly, to give the correct sound to each vowel, and to include all letters that should be sounded.

There is a group of words that are confusing because they are pronounced alike, or nearly so, although they differ in meaning and spelling. Notice them in the following exercise.

Exercise. Write sentences, using these words correctly. In case of doubt consult the dictionary.

weak	here	steel	isle
week	hear	steal	aisle
to	sight	rain	write
two	site	reign	right
too	cite	rein	rite
whole	holy	forth	lesson
hole	wholly	fourth	lessen
shone	peace	great	lead
shown	piece	grate	led
principle	capital	course	presents
principal	capitol	coarse	presence
canvass	plane	alter	bear
canvas	plain	altar	bare
stationary	there	heard	instance
stationery	their	herd	instants
base	cereal	pear	peal
bass	serial	pare	peel
birth	sore	seem	sell
berth	soar	seam	cell

LESSON 12

Words Similar in Form

There is a troublesome group of words that have slight resemblances in form. The spelling should be associated with the sound of these words. Correct pronunciation and careful distinction in meaning will help master them.

Exercise. Construct oral sentences containing the following words used correctly. Be prepared to spell these words when you are called on for your sentences.

angle	breath	weather	accept
angel	breathe	whether	except
speak	till	respectfully	born
speech	until	respectively	borne
quiet	dairy	loose	four
quite	diary	lose	forty
desert	clothes	all right	formerly
dessert	cloths	all ready	formally
		already	
ally	advice	all together	nine
alley	advise	altogether	ninth
allusion	affect	village	twelve
illusion	effect	villain	twelfth
statue	conscience	which	device
statute	conscious	witch	devise

Study this list until each word is fixed in your mind. Consult the dictionary for the meaning of each.

proceed	precede
exceed	concede
succeed	supersede

What is a prefix? What prefixes are used below? Explain the mistakes often made in these words.

dissatisfied	misapplied
disappear	misspelled

LESSON 13

Visualizing Words

Probably one half of your mistakes are due to your inability to *see* words. English is not a phonetic language. You cannot depend entirely on the sound to help you become a good speller. There are so many silent letters in the English language that it is necessary to vizualize words, to make mental pictures. For instance, you will have to form the habit of seeing the difference between *believe* and *receive*. There is no other way. Find the difficulty, write the word correctly, visualize it. Writing a word correctly several times, with your mind on the difficulty, will help you master the " eye " words.

Words in *ei* and *ie* are " eye " words. They must be carefully visualized. *Ei* and *ie* are **diphthongs.**

The general rule is: *e* follows *c*, and *i* follows all other consonants when the sound of the diphthong is *ee*.

Examples: believe, chief, grief, ceiling, receive.

Exceptions: neither, seize, leisure, weird, inveigle.

When the sound of the diphthong is not *ee*, the *e* is followed by *i*.

Examples: heir, weigh, neighbor, height, heifer.

Exceptions: seive, friend.

Exercise. Supply *ie* or *ei* in the following; then compare your words with those in the dictionary: *conc—ve, th—f, —ther, sl—gh, r—n, w—ld, rec—pt.*

There are so many exceptions the rule is hardly worth while. Depend upon your eyes rather than upon the application of this rule. Memorize every one of the examples and exceptions mentioned in this lesson.

LESSON 14

Testing Spelling by Writing

For to-morrow's lesson read an article in a scientific magazine or any other periodical which gives information. The following are good ones to consult: *The Literary Digest; The National Geographic Magazine; Mentor; Current History; The Scientific American; Nature Magazine; World's Work; Review of Reviews.* After you have read the article through carefully, read it again and make a simple outline of the main topics. With this outline before you, recall the content of the article. In the class period to-morrow, you will write a theme, without consulting the outline, in which you express in your own words what you have learned from the article. If you cannot secure a magazine, use your assignment in history, science, or geography. This theme should be short; not over fifteen minutes should be required in the writing; five minutes may be devoted to the inspection for mistakes. The purpose of this exercise is to see whether you have improved in spelling. If you are a poor speller, select a good speller as critic to inspect your theme.

SENTENCE STRUCTURE

LESSON 15

The Kinds of Phrases

In Lesson 6 you noticed that many modifiers consist of groups of related words. The simplest group is a **phrase;** it contains no subject or predicate and is used as a single word in the sentence. Which of the two italicized groups of words in this sentence is a phrase? "*Before he could stop it*, the car skidded *against the curb*."

The kind of phrase is determined by the part of speech that introduces it.

A phrase may be introduced by a preposition. If you do not know what a preposition is, study page 550. The most commonly used prepositions are *to*, *by*, *on*, *from*, *at*, *with*, *upon*, *through*, *about*, *across*, *among*, *within*, *without*, *under*, *beside*, *between*, *below*. In the example in the first paragraph, *against the curb* is introduced by a preposition, and it is a group of related words without subject and predicate; therefore, it is a **prepositional phrase.** It is composed of a preposition, its object, and the modifiers of the object.

A phrase may also be introduced by a participle. What is a participle? You will find a definition on page 542. The italicized groups of words in the sentence "*Crossing the street* and *turning the corner*, he hurried away" are **participial phrases.** A participial phrase is composed of a par-

ticiple, its object, and the modifiers of the object, or of a participle and its modifier.

There is another kind of phrase with which you are probably familiar; it is introduced by an infinitive and is called an **infinitive phrase.** An **infinitive** consists of the word *to*, and a verb, as *to see.* An infinitive phrase consists of an infinitive, its object, and the modifier of its object, or of an infinitive and its modifier.

Exercise I. Select the prepositional phrases in these sentences. Point out the preposition.

1. A small rowboat lay by the side of the lake.
2. Mary stepped into the boat and rowed away.
3. She could see the jagged rocks below her.
4. The wind whirled the water into her face from all sides.
5. She had decided that the crossing could not be made by this time.

Exercise II. Select the participial phrases in the following sentences and explain their construction.

1. His eyes, beaming pleasure, were fixed on the new car.
2. Singing old songs, the boys marched into the auditorium.
3. Leaving the table, he rushed out to watch the fire.
4. They stopped what they were doing and ran to the pond, saving the boy from the broken ice.

Exercise III. Copy the following sentences. Draw two lines under the infinitive in each sentence. Be able to tell how each infinitive is used. In which sentence does the infinitive take an object? In which is it modified by an adverb? What are the infinitive phrases?

1. To work is necessary.
2. He likes to swim.
3. Her wish is to travel.

4. There was no way of getting permission except to ask.
5. A plan to escape was found.
6. He is eager to go.
7. She hurried to catch the train.
8. I would like to believe your story.
9. To drive fast is dangerous.
10. To see clearly is a great asset.

LESSON 16

The Uses of Phrases

In the definition of a phrase in the first paragraph of the preceding lesson you read the words "is used as a single word in the sentence." What does this mean?

Phrases are classified according to their use in the sentence. In "The car skidded *against the curb*," the phrase *against the curb* is used to describe (modify) the verb *skidded*. What part of speech is a modifier of a verb? When a phrase is used to modify a verb, adjective, or another adverb it is an **adverbial phrase.**

In the sentences, "The picture *in the book* is interesting," and "*Dropping the eraser*, he hurried through the door," the italicized phrases do not modify verbs. What do they modify? A phrase that modifies a noun or pronoun is an **adjectival phrase.**

Exercise I. Copy and number the phrases in the following sentences. Note that these phrases begin with prepositions. Underline the prepositions. In each sentence the phrase is used to modify the predicate. These phrases are used as adverbs. They add something to the meaning of the verb; they tell when or where or how the action

takes place. Write opposite each phrase the word that it modifies.

1. Over the highest mountains my motor pump failed me as before.
2. Below me stretched a broad valley.
3. At the summit my wheels touched ground.
4. After a short run I came to rest.
5. In a few minutes I realized where I was.

Exercise II. Select the phrases in the following sentences. Tell how each phrase is introduced. Tell what word each phrase modifies.

1. Jumping from his seat, Henry gave the fire signal.
2. Leaving the house by the back door, he made straight for the barn.
3. A picture of her mother lay on the table.
4. The house on the street is my house.
5. Judging from the sound within, he knew the horses had seen the flames.
6. Blindfolding them securely, he led them safely out.
7. Seeking a secluded spot, he tied them carefully to a post.
8. A cure for rheumatism was advertised in the paper.
9. He wanted to get a radio with an amplifier.
10. They rented the garage on the adjacent lot.

How is the phrase *to read* used in "*To read* is to learn"? How is the phrase *playing football* used in "*Playing football* strengthens the muscles"? When a phrase is used as the subject or object of a verb or in the other ways a noun may be used, it is a **substantive phrase**.

Exercise III. Copy the following sentences. In each sentence draw a line under the complete predicate, two lines under the complete phrase introduced by an infinitive or a participle. What is the complete subject of

each sentence? The phrase introduced by an infinitive or a participle in each sentence is used as what part of speech?

1. To dispute an authority on tennis is foolish.
2. To put one's head out of a moving street car is dangerous.
3. Eating a variety of foods at a meal is healthful.
4. To attempt to fly in a poor airplane is foolhardy.
5. Writing letters carefully is good practice in composition.

Arrangement and Punctuation of Phrases

If you have a tendency to use short choppy sentences, this exercise may help you to write better ones. Say to yourself that you will try to apply in your next theme what you learn in this exercise.

Exercise I. You will notice that in the following groups of sentences one statement is of more importance than the other. Read the two statements. Decide which is the more important. Change the less important statement into a phrase introduced by a participle and place it before the more important statement. Watch your punctuation.

1. John seized a handful of nuts. He started in pursuit.
2. The squirrel saw John. He shot up a tree.
3. John threw off his coat. He started to ascend the tree.
4. The squirrel screamed and chattered. He hopped about excitedly.
5. John saw how frightened the squirrel had become. He slowly descended and deposited the nuts at the foot of the tree.

Compare your punctuation in this exercise with that in Exercise II of the first part of this lesson. What do you discover? Turn to page 563 for the rule if you are not certain of it. Then correct the punctuation in the sentences you have just written.

You have discovered that phrases may be used to eliminate choppy style. A still further step in securing variety in your sentences is to vary the position of the phrases. Notice these sentences.

Hopping about excitedly, the squirrel screamed and chattered.
The squirrel, hopping about excitedly, screamed and chattered.
The squirrel screamed and chattered, hopping about excitedly.

Remember that a phrase modifies a word and that it should be so placed that its connection with that word is clear.

Exercise II. Change the construction of the following sentences so that you have a phrase introduced by an infinitive at the beginning. Read them aloud and note the effect of the change.

1. It is a great satisfaction to be able to speak in an interesting manner.
2. It is dangerous to use gasoline near a flame.
3. It is foolish to spend one's time reading poor books.
4. It is unhealthful to make one's meals of one kind of food.
5. It makes for the common good to give to those who are in need.

The exercises in the placing of phrases are not put in the book merely to keep you busy. They are for the purpose of establishing habits, just as in learning to play a musical instrument you have finger or scale exercises, for the purpose of securing easy and natural movements. If you have a tendency to start many of your sentences with the expletive *it*, try to change the order by omitting the expletive and substituting a phrase introduced by an infinitive. You will discover that occasionally a sentence is not improved by this change; in general, however, the rule will hold. Variety of sentence structure should be your aim.

LESSON 17

The Kinds of Clauses

A **clause** is a group of related words containing a subject and a predicate. If a clause expresses a complete thought, it is called a **principal** (independent) **clause;** if a clause does not express a complete thought, that is, if it depends on another clause for its meaning, it is called a dependent or **subordinate clause.**

When two or more principal clauses are in a sentence, they are connected by coördinating conjunctions such as *and, but, or, nor, either . . . or, neither. . . nor, not only . . . but also.* A subordinate clause is connected to a principal clause by such subordinating conjunctions as *unless, if, as, because, since, although, that, in order that, as if, than, before, where, when, how,* and *why.*

Exercise I. Underline once all the principal clauses and twice all the subordinate clauses in the following sentences.

1. When he touched me, I was within a foot of the base.
2. She studied dressmaking for a year, but her mother had to make clothes for her.
3. The principal, who came here only last week, spoke in assembly this morning.
4. A fire broke out in the Court House late last night, but the damage was slight.
5. I will be on time unless we have a puncture on the way.

The Uses of Subordinate Clauses

Subordinate clauses are used as parts of speech in a sentence. When a clause is used as an adverb, it is known as an **adverbial clause.** In the sentence, "I shall wait *until*

you come," the subordinate clause *until you come* is used as an adverb to modify the verb *wait.*

A subordinate clause used to modify a noun or pronoun is called an **adjectival clause.** The following sentence contains an adjectival clause: "The man *who stole the watch* was arrested." How is the subordinate clause used? With what word is it introduced?

When a clause is used as a noun in a sentence, it is known as a **substantive clause.** Substantive clauses have three different uses in the following sentences: as the subject of a verb, as the object of a verb, as the object of a preposition.

What you say is true.

He will appoint *whoever is honest.*

He became interested in *whoever applied.*

Exercise II. Copy and number the subordinate clauses in the following sentences. Underscore the predicate of each subordinate clause. How is each subordinate clause used? Note how these clauses begin.

1. As I approached, the hill loomed more and more steeply in front of me.
2. Before I could stop the engine, I had struck the bank.
3. Just as I was about to step out, another plane came flying over me.
4. As I glanced up, the pilot threw out a signal.
5. After I had found safety by rolling down the hill, I saw the other plane crash into mine.

Exercise III. What mark of punctuation do you find after each adverbial clause at the beginning of each sentence in Exercise II? In some cases the omission of the comma after the clause causes confusion. Observe the following sentences.

1. As I entered the place seemed to be aflame.
2. When I called the birds flew away.
3. Before I stopped the water had risen to my knees.
4. Because he answered the woman was very angry.
5. Before you start the wheels must be in line.
6. As I approached the hill loomed more and more steeply.
7. Before I could stop the engine I had struck the bank.

How many times did you have to read each sentence to get the correct meaning? Copy the sentences above, insert a comma after the adverbial clause at the beginning of the sentence, and notice the effect. You will note that punctuation is a time-saving device.

Exercise IV. Put each of the following sets of sentences into one sentence, by throwing the less important statement into an introductory subordinate clause. Punctuate correctly. For a statement of the rule see page 564. Remember that you cannot expect to punctuate adverbial clauses correctly unless you recognize such clauses readily.

1. I drew near the house. I saw a burglar coming out.
2. He fled down an alley. He did this before I could give a signal.
3. I stood there helpless. A policeman came by on a motorcycle.
4. He whizzed by. I called to him.
5. The burglar disappeared around the corner. The policeman caught sight of him.

This lesson is not a complete treatment of clauses. The exercises have been given to prepare you to write better narration, which is the subject to be treated next. Variety and effectiveness of sentence structure can often be obtained by putting the less important statements into subordinate clauses and phrases, and by placing them at the beginning of sentences.

LESSON 18

Testing Sentence Structure by Writing

Write a short theme in which you present the need of a change in the way of conducting some school activity. Present first the existing conditions and their effects, second your suggestions and the improvement you think can be brought about. Have you a student council or senate? How does this organization help the school? Has your school a musical organization, a debating society, an athletic association? Could any of these organizations serve the school more completely than they do?

After you have made an outline and written your theme, go over your rough draft to see first whether you have indicated your paragraphs by indention. A **paragraph** is a group of related sentences; that is, they relate to one division in your subject. If you have not indented your paragraphs on your rough copy, place the mark ¶ before the groups of sentences that you want to include in each paragraph, so that you may be reminded of the place for indention when you make a good copy. Try to make indention of paragraphs a habit in your rough drafts.

The second process in revision should be an inspection of sentences to see, first, whether they are complete. This will take care of the end punctuation and of capitals at the beginning of sentences. Read your sentences aloud to see whether you have made yourself clear. If any of them sound awkward, rearrange them, keeping in mind what you have learned about the placing of modifiers and the use of the comma. The third process should be an inspection for misspelled words. Do not guess. When in doubt, use the dictionary.

NARRATION

LESSON 19

Acquiring Interest through the Use of Varied Sentences

As you think over the people who visit in your home or whom you meet occasionally in other people's homes, do you find that some of your acquaintances seem more interesting than others? Have you ever stopped to consider why you are delighted that a certain guest is coming, and why you are indifferent about the arrival of another? If you will analyze the situation carefully, you will probably find that the guests who please you are persons who can tell stories in an interesting way.

Why is it that some people tell an incident in an interesting way and some do not? If you watch carefully, you will find that there are a few simple devices that make a story interesting.

Exercise I. What is the chief fault in the following?

I had been working hard all day, mowing the lawn, and washing the automobile, and doing other odd jobs for father who had promised to take me to the circus the next day. All day as I worked I could see the circus moving into a vacant lot next to ours.

I ate a hearty supper and went to bed. I slept soundly for I was very tired. I dreamed of what I would see at the circus the next day.

Suddenly about two o'clock in the morning I was awakened. I saw a bright light coming through my window. I jumped to my feet. The circus tent containing the animals was on fire. It was great to see the animals coming out.

After watching them about an hour, I went back to bed, glad to know that all were saved.

Why is this account of another incident more interesting?

We were moving along at about thirty miles an hour when we suddenly struck a piece of newly-worked dirt road. The car, a heavy seven passenger, began to skid and slide toward a ditch. In a moment we would be over, trapped probably in an upturned car, with the possibility of a fire.

Just then my brother gave the wheel a quick jerk, and the car turned suddenly to the right, plunged forward down a slight incline, leaped over a ditch, ripped through a wire fence, and glided to a stop in a corn field.

I drew a long breath and said, "Aren't we lucky!" Father from the back seat said quietly, "Jim thinks and acts quickly."

Exercise II. Compare the following two selections as to sentence structure — the use and arrangement of clauses and phrases, variety in form, and so forth.

1

We were flying pretty high, and the gas gave out, and so we had to land. Then we tried to find a place to land. I saw a hill. It was wide enough to land, and so we went toward it. Then I saw some cows, and we had to be careful not to hit them. We hadn't seen the cows before. There were a great many of them. The wheels of the plane bumped on the ground. We went through a fence and we took off a post. And we also took limbs from two trees. The wings of the plane were gone. And then we went through some bushes and hit a stone wall, and only the seat of the machine was left.

2

Over the highest of the mountains my motor pump failed as before. I got well past the mountains before the essence in my reserve gave out. Then I planed as flatly as possible, searching for another aviation field. There were none to be found in this region, a rough hilly country, much of it covered with forests. I chose a miniature sugar-loaf mountain for landing-

ground. It appeared to be free from obstacles, and the summit, which was pasture and ploughed land, seemed wide enough to settle on.

I got the direction from the smoke blowing from the chimneys of a near-by village and turned into it. As I approached, the hill loomed more and more steeply in front of me. I had to pull up at a climbing angle to keep from nosing into the side of it. About this time I saw the cows, dozens of them, grazing over the whole place. Their natural *camouflage* of browns and whites prevented my seeing them earlier. Making spectacular *virages*, I missed collisions by the length of a match stick. At the summit of the hill, my wheels touched ground for the first time, and I bounded on, going through a three-strand wire fence and taking off a post without any appreciable decrease in speed. Passing between two large apple trees, I took limbs from each of them, losing my wings in doing so. My landing chassis was intact and my Spad went on down the reverse slope —

"Like an unbodied joy whose race is just begun."

After crashing through a thicket of brush and small trees, I came to rest, both in body and in mind, against a stone wall. There was nothing left of my machine but the seat. Unscathed, I looked back on the wreckage-strewn path, like a man who has been riding a whirlwind in a wicker chair.[1]

How many sentences are there in the second narration? How many of the sentences begin with the subject? How many times do you find the word *and* used? How many of the sentences begin with *and?* With *then?* Apply these questions to the first narrative. Do you have a feeling that the second narrative moves forward? What part has variety of sentence structure in this rapid movement? What part has variety and careful choice of connectives? In writing narration you will probably have use for expressions that take the place of *and*, and that help move the story forward, such as *very soon*, *after a while*, *then*, *in a moment*, *presently*, *finally*, *as soon as*, *meanwhile*, *after*.

[1] This selection from *High Adventure*, by James Norman Hall, is used by permission of, and by special arrangement with, Houghton Mifflin Company.

Other useful connectives are *though*, *however*, *but*, *since*, *yet*, *still*.

Note that in the second narrative, the expressions " after crashing through," " about this time," " as I approached " give a feeling of movement. In what part of the sentence are they placed? Some of the less important facts are thrown into such expressions (participial phrases) as " making spectacular *virages*." In what part of the sentence is this used? Find another example of this kind of expression used at the beginning of a sentence. You will note how effective they are at the beginning of the sentence if you try to use them elsewhere. Find other examples of this kind of expression. If you read again the sentences in which they occur, you will find that they help in the movement of the narration.

Exercise III. Read the following sentences and compare them with sentences expressing the same thought in the preceding narrative. You will get the effect much better if you do this aloud.

1. I planed as flatly as possible. I searched for another aviation field.

2. About this time I saw the cows, dozens of them. They were grazing over the whole place.

3. I made spectacular *virages*. I missed collisions by the length of a match stick.

4. My wheels touched the ground. I bounded on. I went through a three-strand wire fence. I took off a post without any appreciable decrease in speed.

5. I passed between two large apple trees. I took limbs from each of them. I lost my wings in doing so.

Exercise IV. Put each of the following groups into one sentence. In doing this, select first the most important

Underwood & Underwood

Watch the airplanes. See how many subjects for interesting stories they suggest to you.

statement; that will be your main clause; then throw the other statement into a phrase introduced by a participle. In some cases you will find three sentences to unite. Decide whether the extra sentence belongs to the principal clause, or is subordinate. If you have the choppy sentence habit, this exercise will help you to eradicate this fault from your writing.

1. Suddenly a man appeared. He grasped an iron bar.

2. He had through his negligence brought about the evil. His intention was to repair it.

3. He held a hand spike in one hand. In the other he held a twill rope with a slipnoose in it. He jumped through the hatchway to the deck below.

4. The man stood in an attitude of expectancy. He leaned on the rider. He held in his hands the bar and the rope.

5. An old passenger stood near. He threw a bale of waste material between the wheels of the cannon.

6. The carronade stumbled. The gunner availed himself of the opportunity. He thrust his iron bar between the spokes of the back wheel.

7. The cannon pitched forward. It stopped.

8. The gunner was reeking with perspiration. He threw himself upon the cannon and passed the slip noose around the neck of the defeated monster.

9. The gunner saluted the passenger. He exclaimed, "You have saved my life!"

10. The old passenger turned to Count Boisberthelot. He removed the cross of Saint Louis from the captain's breast and fastened it on the jacket of the gunner.

11. Then he pointed to the bewildered gunner and said, "Now let him be punished."

12. The old passenger leaned against the mainmast. He seemed lost in thought.

13. Boisberthelot pointed toward him. He remarked in an undertone to La Vieuville, "The Vendee has found a leader."

LESSON 20

Description to Accompany Narration

Compare the following narratives. Both authors have had the same experience, a ride in an airplane. Which one tells the more interesting story? What does the first writer fail to do?

1

I was just ready to start on a new course when I saw buildings below me. I began to descend. The country below me looked very interesting. I could see people doing all kinds of things. When I came near the ground, I saw a mother punishing her son. She stopped to look at my airplane, and the boy escaped.

2

I reduced the gas, and, with the motor purring gently, began a long gradual descent. It was interesting to watch the change in the country beneath me as I lost height; checkerboard patterns of brown and green grew larger and larger. Shining threads of silver became rivers and canals, tiny green shrubs became trees, individual aspects of houses emerged. Soon I could see people going about the streets, and laundry maids hanging out the family washing in the back gardens. I even came low enough to witness a minor household tragedy — a mother vigorously spanking a small boy. Hearing the whir of my motor she stopped in the midst of the process, whereupon the youngster very naturally took advantage of his opportunity to cut and run for it. Drew doubted my veracity when I told him about this. He called me an aërial eavesdropper and said that I ought to be ashamed of myself to go buzzing over towns at such low altitudes, frightening housemaids, disorganizing domestic penal institutions, and generally disturbing the privacy of respectable French citizens. But I was unrepentant, for I knew that one small boy in France was thinking of me with joy.[1]

[1] This selection from *High Adventure*, by James Norman Hall, is used by permission of, and by special arrangement with, Houghton Mifflin Company.

On what does the interest of the story depend? Notice that the details of the description are arranged in the order in which they were seen. Far, far away the objects have a certain effect, as described by "checkerboard," "shining threads," "tiny green shrubs"; at closer vision they have a different aspect. In other words, the author tells what he actually saw from each viewpoint, not what he later imagined he saw. This is an important point to remember in writing description.

The following event happened in one of the large cities of the United States.

Jerry stood leaning against the battered wall of the old railroad station. His pale face twitched as he heard the shouting of the crowd. Emerging from the throng, his hero appeared, a man of thirty, clear-eyed, muscular, well poised.

Jerry pushed his way forward and approached the object of his admiration. Finally he got up his courage to say, "Will you please tell me how I can become a great boxer?"

"Yes," said his hero, pointing to Jerry's hollow chest, "but first get rid of that cigarette."

Would the above be as effective if the author had left out the description of the characters? Are the descriptions long or short? Do these descriptions stand in sentences by themselves, or are they thrown in incidentally with other statements? What characteristic details are selected to make a picture of Jerry? Of his hero? Do you need any more, or does your imagination do the rest?

You may want to use effective descriptions of people in short narratives. A little practice will help you wonderfully. In painting a portrait, an artist usually gives his subject an appropriate background or environment. Effective descriptions, or word-pictures, of people are done in this way. You have a sense of satisfaction as you read,

" With sleeves rolled up, his shirt turned back at the throat, the fireman stood at the door of the furnace."

Exercise I. Selecting a characteristic detail or two for the following, write descriptions of the individuals, placing each in an environment. Whenever possible use only one sentence. Be careful, however, not to crowd the sentence. If necessary, use two sentences.

1. A nurse.
2. A policeman.
3. A beggar.
4. A soldier.
5. A business man.
6. An athlete.
7. An artist.
8. A child.
9. An old person.
10. A teacher.

Recall real people if you can.

Exercise II. *Extra credit.* Using the same method, write a description of a person the whole class knows well, without revealing his name. The effectiveness of your description will be proved if the class can name at once the person you describe.

LESSON 21

Conversation as an Aid in Narration

Sometimes the interest of a narrative depends upon the introduction of conversation. Compare the following two accounts of an incident.

1

A man was driving rapidly when he suddenly discovered another man crossing the street in front of him. The man put on his brakes, but he was too late. The pedestrian was hit, and he fell down on the pavement. The driver of the car got out and went up to him to see whether he was hurt. The man looked up and said he was not hurt. Then the other man hit him and told him that was for being in the road.

2

August Frey, 47, was crossing Market street when an automobile struck him and knocked him down.

The motorist stopped his car and walked over to where Frey was sprawled on the street.

"It's all right, old man; I'm not hurt," smiled Frey as he picked himself up and brushed his clothes.

"Oh, it's all right, is it?" said the motorist as he punched Frey on the nose. "Maybe that will teach you to keep out of the way." [1]

Find as many reasons as you can why the second narrative is better than the first.

What is a direct quotation? What is an indirect quotation? Find examples in these two narratives. Which do you think is more effective?

In writing conversation you can often supply a picturing word for the word *said*. Notice that in the above narrative *smiled* is used in this way.

Exercise I. Supply suitable words in the following sentences.

1. "Get out of the way!" —— the policeman as the fire engine appeared.

2. "This is a peaceful scene," —— Jane to herself as she sank upon a bank of moss by a stream.

3. "Why won't you let me go, Mother?" —— James as he repeated his request for the tenth time.

[1] *Cleveland Plain Dealer*, by permission of the publishers and the United Press.

4. Cæsar ——, "I came; I saw; I conquered."

5. "The British are landing," —— Paul Revere, as he rode through villages near Boston.

6. "Naught's had, all's spent, when our desire is got without content," —— Lady Macbeth.

7. "I'll get even with you yet," —— the coward as he disappeared from sight.

8. "Don't attempt to land!" —— the coast guard as he dashed over the rocks.

9. "That was a long time ago," —— the old man as he sat by the fire recalling the scenes of his youth.

10. "I — I don't wish to tell," —— Henry when asked why he was late.

Study the punctuation of the preceding sentences. Where are the question marks, commas, and periods placed? Note the punctuation of sentence 3. If you are in doubt about the punctuation and capitalization of quotations turn to pages 560 and 561 and study the rules.

Exercise II. Look up a story in the *Saturday Evening Post*, or any other good magazine, and bring to class ten words used in this story for *said*.

Exercise III. In the following sentences use direct instead of indirect quotations and supply better words for *said*. Watch your punctuation.

1. The angry stenographer said beneath her breath that she would like to know who took her pencil.

2. The anxious father said that his boys should not leave the house during such a storm.

3. Patrick Henry said that if he could not have liberty he would take death.

4. The lost child said that she could not find her mother.

5. The traveler said that he would like to know where he was.

Spelling

As additional preparation for to-morrow's recitation, study the following list of ten words. Consult the dictionary for the pronunciation and meaning of each doubtful word. Write each one out, focusing your attention upon it until you are sure of the order in which the letters follow one another. Notice especially the underlined letters. To help fix the words in your mind invent sentences for yourself in which these words are used. Never be satisfied with anything less than a perfect performance in spelling.

excursion	doubtful	employee	trifle	undergone
torture	twined	suspension	tool	adjourn

LESSON 22

Descriptive Verbs in Narration

Verbs are very important words in narration. Some verbs make better pictures than others. Some verbs merely indicate a general class of action, as *eat*, but others describe the various ways that action is done, as *cram*, *devour*, *gulp*, and so forth. Compare the pictures in the following pairs of sentences.

1. The boy sat on the bench.
2. The boy sprawled on the bench.
3. The dog lay under the steps.
4. The dog crouched beneath the steps.
5. Mary walked down the street feeling happy.
6. Mary danced along the street happily.
7. The fighter came into the arena.
8. The fighter stalked into the arena.

Exercise I. In the following sentences substitute verbs that have more picturing power than the ones used.

1. The lame man went down the street.
2. The thief entered the house.
3. The nurse walked quietly through the room.
4. The automobile went over the rough road.
5. Henry moved the wheel suddenly to the right.
6. The boy climbed up the side of the hill.

Exercise II. Bring to the class ten verbs which may be used for *go*. In preparing this list think of real persons who are *going* and select the verbs which describe the individual manner of *going*.

Exercise III. In the following supply verbs that make a true picture.

1. The baby —— to the other side of the room.
2. The soldiers —— down the street.
3. The wounded dog —— along on three legs.
4. The blind woman —— her way about the house.
5. A big, blustering man —— by.
6. Mary lazily rose from her chair and —— out.
7. On a warm, sultry day they —— by the side of the stream.
8. We heard the dragging of his feet as he —— down the stair.
9. The airplane —— through the trees.
10. It —— over the rough ground.

LESSON 23

Writing an Account of an Incident

We have considered some of the simple devices by which an incident may be made interesting. You are now ready to choose a subject about which to write.

Most incidents worth telling come from experiences which cause us to have intense feeling. No doubt you have had some experience which seemed very thrilling to you, such as seeing a disastrous fire, participating in an accident, having your home entered by a burglar, escaping some danger by a hair's breadth. It may be less dramatic than these — perhaps it was only escaping detection in some mischief, but it made a lasting impression on you. Perhaps you merely saw some one else in great danger. Select some such incident to use as the basis for a written narration.

In preparing your story, test your subject by asking yourself these questions. What is the most important point in my story? How can I best lead up to this point? Do I need an introductory paragraph that has nothing much to do with the real point of the story? Does the interest of my story depend upon a bit of conversation? Does it depend upon quick movement of events? Does it depend upon description of scenes? Do I need descriptions of the characters in my story? Shall I give them names? Must I tell where my story is located? Must I tell when my story happened? Is there anything in my story which does not belong there?

Exercise. No doubt the foregoing narratives have recalled similar experiences that you have had. Keeping in mind the suggestions for choosing and developing a story, write an account of something that seems worth while telling. A slight incident well told is always of interest.

When you write, try this procedure. Decide on the most important point of your story. Arrange your story to lead up to that point. Write it out without thinking of anything but the pictures you are making.

Read your first draft to see whether you need any of the elements mentioned: details of action, short descriptions of people and places, names for the characters, conversation. Read it aloud the second time to see whether the story moves forward. If it does not, introduce proper connectives and try remodeling your sentences.

Go over your manuscript again and see whether you have placed end punctuation after each sentence and capitals at the beginning of sentences. Now decide where you should have paragraphs and indicate by this sign, ¶. Be sure the conversation is punctuated, capitalized, and paragraphed correctly.

Then see whether you have made any mistakes in the use of words; that is, apply your knowledge of grammar. If the verbs do not make pictures, substitute specific ones.

Finally watch for misspelled words. If you have a doubt about a word, look it up in the dictionary. Give your story a title. Now you are ready to copy your story in ink, using one side of the paper. Make your manuscript look as attractive as possible.

Be prepared to read your narrative in class. It would be a pity to spoil the effect of a good story by poor reading. No doubt you will be able to give help to your classmates and to receive help from them in making your theme better. In criticizing the work of others, be sure first that you find and comment upon some good feature, whether it be the point of the story, the arrangement of details, or the choice of words. If the story is particularly interesting, see whether you can tell how the author has managed to make it so. If some one has a good idea for a story, see whether you can suggest ways in which to develop it.

READING

LESSON 24

Oral Book Report

You have been given ample time in which to read a book of your own choice. Now you should be ready to give a book report. We are always more interesting and effective when we talk about what we most enjoy doing. If a book pleases us, we like to tell others about it.

If you want a person to read the book you like, you should not deprive him of pleasure by telling the story. Of course he may want to know whether it is the presentation of customs, or of a period of history, or of new discoveries; he may be interested in the location of the scene; he may wish to know whether the central character is an object of pity, of dislike, or of admiration. If the main purpose lies in the telling of a thrilling story, you may catch his interest by giving briefly the beginning of the story. A good way to whet his appetite for such a story is to relate one exciting incident.

If your class is asked individually at the end of the recitation, what books they would like to read, watch to see whether any one would like to read the book you read. If any of the reports suggest an interesting book to you, borrow a copy from a friend or get one from the library and read it.

DESCRIPTION

LESSON 25

Specific Details in Description

Did it ever occur to you that you are constantly using description in your conversation? Probably not a day passes that you do not try to make somebody see, through your efforts, something interesting that you have observed. At the dinner table, surrounded by your family, you undertake to tell what you have seen. You may say something like this, " I saw a funny looking man to-day." Nobody seems interested.

Brother James has better luck in getting the attention of all. He says, " A woman in a fur coat passed me to-day at noon, when the thermometer registered ninety degrees."

Perhaps Mother is sorry that you are ignored, and asks, " What was there strange about the man you saw? "

You wonder why she cannot see him. You see him well enough in your imagination. Perhaps you say he was " queer," but Mother still looks puzzled. While you hesitate, Sister Mary takes advantage of the situation and exclaims, between bites, " Fine day for swimming. I was sizzling. Cool water. Warm sand. Sunshine." The family sigh with satisfaction.

Finally, you try again. " Jim and I walked home through the park. The woods are beautiful." Everybody keeps on eating. But when Sister Jane says, " Yes,

all greens and yellows," your family look as if they were seeing a picture.

You make one last effort to interest your family by venturing, as you recall a pleasant sensation, " We had lots of good things to eat at the picnic yesterday." But nobody looks up until five-year old Fred finishes the picture by adding, " Yes, ham, fried chicken, strawberry ice cream, chocolate cake, oranges." You wonder why you want to moisten your lips.

At the close of the meal you sympathize with Mother when she says, " I am dead tired," but you can see that Father, who is a policeman, gets far more sympathy when he says, " I am sick of autos tooting, newsboys howling."

Mother adds, " Aren't we glad we have our little home in the suburbs! " " Yes," continues Father, breathing deeply and thinking of his hobby, " instead of gasoline fumes, we have the smell of geraniums and roses." There is a look of contentment on the faces of all.

If you will analyze each bit of conversation carefully, you will find that the first speaker, assumed for convenience to be you, always talks in general terms, while the rest of the family use concrete specific details. The word " funny " is inaccurate; the words " strange " and " queer " are abstract. The abstract cannot be seen; the concrete can be realized by the senses. " Beautiful " is an abstract term, " green " is concrete; we see color.

The expression " good things to eat " is too general to make a picture; we do get a picture when the specific details " ham, chicken, ice cream " are used. They make an appeal to the sense of taste. Your mouth waters.

When another member of this imaginary family says, " Fine day to swim," we see no picture until she adds the

details " cool water," " warm sand," which make an appeal to the sense of touch.

" Dead tired " is another abstract term, which gives no picture, but the details of sound, " autos tooting," " newsboys howling," make very vivid the scene where father has become weary.

Finally, the mention of the home in the suburbs is very indefinite until we get a picture of it through details that appeal to our sense of smell, the roses and geraniums.

What general principle for the writing of description can you derive from the above analysis?

Exercise. Change the following general statements into more vivid description by giving specific details appealing to the senses. Remember that you cannot describe a scene unless you have a vivid picture in your own mind. If you see vaguely, your description will be vague.

1. When the keeper of the zoo appeared, the animals made a great deal of noise.
2. The animals at the circus expressed their joy when feeding-time came.
3. The delicatessen store is an attractive place to Johnny.
4. The old wharf had its own peculiar odors.
5. The morning breeze brought many pleasant odors across the fields.
6. It was a good day for skating.
7. There was a glorious sunset.
8. The harbor had an unusual shape.
9. The forest contained many kinds of trees.
10. He was a strong-looking man.
11. The market is a busy place.
12. The woman seemed very much excited.
13. On the sides of the bleachers waved the various colors of the school teams.
14. She was carefully examining her Christmas gifts.

15. The pioneer woman had a busy life.
16. It was the month of June.
17. I reached my room in the dark with difficulty.
18. I was frightened.
19. They listened attentively.

How many of the sentences appeal to the sense of sight? In which is there a picture of shape? How is it produced? In which is there color? In which, action? For what is action used in sentence 13?

You have probably discovered that a description does not have to be long in order to make a good picture. The vividness depends upon two things: (*a*) your ability to see; and (*b*) your ability to reproduce a picture for the reader or listener, by means of specific concrete details. This is just as much fun, just as good a game as a word puzzle. Besides it is training you to become an interesting person to your friends.

LESSON 26

Characteristic Details in Description

You will have occasion to give orally or in writing descriptions of more than a sentence or two. However, a paragraph of four or five sentences will probably be as long a description as you will want to use for a time. Not length, but interest should be your aim.

Interest is created by mentioning characteristic details. Compare the following selections.

1

One can hardly imagine a more primitive dwelling than that of the boyhood home of Abraham Lincoln. The walls and floor

Study this scene for five minutes. Then write several sentences about it, using specific and vivid details.

were bare. One window and a door were the only openings in the one-room log cabin.

2

The floor was packed-down dirt. One door, swung on leather hinges, let them in and out. One small window gave a look-out on the weather, the rain or snow, sun and trees, and the play of rolling prairie and low hills.[1]

Compare the following paragraphs also.

1

There were few comforts and conveniences in the home. Kitchen utensils were few. There was little furniture. However, the family probably never suffered from the cold.

2

And while his eyes were shut he could see the floor of earth and grass, the frying pan, the cooking-pot, the water pail he and his sister carried full of water from a spring a mile away, and the log fire always kept burning.[1]

No doubt you find the second example in both pairs of illustrations more interesting than the first. Select the characteristic details that make them more interesting. What is meant by characteristic details?

Interest is not created by mentioning many objects, but by giving a few characteristic details. Description is not a photographic reproduction; it is a selection of details intended to kindle the imagination. If you select the right details, you need not mention many. The imagination fills out the picture.

Compare the following selections.

[1] From *Abraham Lincoln: The Prairie Years*, by Carl Sandburg. Reprinted by permission of Harcourt Brace and Company, publishers.

1

Old-fashioned Southern hospitality was expressed in the large mahogany sideboard, the twenty chairs placed at the long polished table, the wide fireplace filled with burning logs.

2

The dining room was an interesting place. At one end was a fireplace, with the usual tongs, poker, and shovel. At one side stood a large chair, at the other a small table. On the table were a candlestick, several books, and a pipe. On the west side of the room was a sideboard covered with silver and china. The china was very heavy, expensive, and beautifully decorated. In the middle of the room was a table surrounded by chairs. On the walls were pictures of different scenes in the South. The wall paper was light; the windows were hung with curtains extending to the floor.

Which is better? Why?

If you will glance over the descriptive passages in this lesson, you will discover that the authors do not put themselves conspicuously into the scene. Young writers are likely to make the mistake of introducing themselves prominently into the picture; hence this caution.

Which of the two descriptions below is the more pleasing?

1

One day last winter when the thermometer stood at twenty degrees below zero, I stepped into a garage to ask about the care of a battery in cold weather. The place was filled with stalled automobiles. I saw a big seven-passenger Cadillac, which was snorting steam. A blue Studebaker was indignantly boiling over. I heard a Ford rattling away, noisily warming itself with its own friction. The fumes nearly choked me. I felt sorry for the tired, shivering mechanics who went wearily from one car to another. There was plenty of time for me to think of my carelessness as I waited for my radiator to thaw out.

2

One cold day last winter when the thermometer stood at twenty degrees below zero, I stepped into a garage to ask about the care of a battery in cold weather. The place was filled with stalled automobiles. A big seven-passenger Cadillac was snorting steam; a blue Studebaker roadster was indignantly boiling over; a Ford rattled away, noisily warming itself with its own friction; a Hudson was dead of battery failure. Choking fumes filled the air; tired, shivering mechanics went wearily from one car to another; while impatient drivers stood around, looking bored, as they thought of their carelessness.

Exercise I. Bring to class a description of a scene that has made a vivid impression on you. By means of characteristic details you may be able, if you wish, to reveal signs of personality. The following list may help you to choose a subject.

1. The room of a college boy.
2. The room of a college girl.
3. An artist's studio.
4. A room in a hospital.
5. An old attic.
6. An office which reveals taste or character.
7. In the home of a man who has become suddenly rich, a room without judgment or good taste.
8. The forge shop.
9. A country store.

Exercise II. *Extra credit.* Describe a room so that we know what kind of person lives there.

LESSON 27

Descriptive Details Appealing to the Senses

Not only objects, but colors, may be the characteristic details of a place that you wish to describe. Colors may

be warm or cold in their effect. Red and orange suggest warmth to most persons. What are some of the colder colors in the spectrum? What is the effect of the particular colors in the following description?

He looked around the little room, but oh, how poor, how barren! Cold plaster walls, a cheap washstand, a wash set of three pieces, with a blue band around each; the windows rectangular and fitted with fantastic green shades.[1]

The scene described below is one familiar to all of us. What senses are appealed to in this description? If the writer had appealed to sight only by mentioning the cookstove, the big kitchen table, and other conspicuous objects, would the effect have been the same? What sense was appealed to in the original experience?

The three little Campions spent the morning in the kitchen, drawn by the smell of baking cake, as bees are drawn to apple blossoms, being stepped on and bumped into, stealing almonds, scraping icing bowls and licking the sugary, buttery batter from the wooden cake spoons, until old Chloe shoved them out as if they were chickens.[2]

Very often a scene can be recalled, that is, a picture made, by mentioning characteristic sounds. Of what locality are the characteristic sounds in the following?

Outside he could hear the bees humming. Chickens were merrily moving about. Cowbells far up the road were sounding irregularly. A jay came by and yelled an insolent reveille, and Howard sat up. He could hear nothing in the house but the rattle of the pans on the back side of the kitchen.[1]

[1] From *Main-Travelled Roads*, by Hamlin Garland. Reprinted by permission of the author.

[2] From *The Perennial Bachelor*, by Anne Parrish. Reprinted by permission of Harper and Brothers, publishers.

Imitation of sounds by words can be used effectively in description. In the following, the words "screech," "tooting," "bray," give us something of the original sound. Point out other words of the same type.

I have heard the deep roar of the ocean, have listened to the screech of the typhoon through befuddled sails; I have shuddered at the savage yell of the hyena and have grown cold even in the tropics before the tooting of the wounded elephant; I have heard the eagle rend the heaven, and the midnight foghorn ring the changes of eternity — join them all together, and they will be but as a village choir compared to the infinite full-orbed bray of the Highland bagpipes.[1]

Below are two descriptions giving characteristic details, one of a scene in Russia, the other of a scene in the South. To what senses do they appeal? What details are used for this purpose?

1

There is that smell, too, which a Russian hotel alone, of all the hostelries in the world, can produce, a smell of damp and cabbage soup, of sunflower seeds and cigarette ends, of drainage and patchouli, and in some odd way, of the sea and fish and wet pavements.[2]

2

The great white trees of the magnolias shone like moons against the blackness of the leaves, their perfume spread around. The magical beauty of moon and stars, moonlight and starlight, and a sudden low wind heavy with the scent of jasmine and roses, were all set in boundless quietness and spaces.[3]

[1] From *St. Cuthbert's*, by Robert E. Knowles. Reprinted by permission of Fleming H. Revell Company, publishers.

[2] From *The Secret City*, by Hugh Walpole. Reprinted by permission of Doubleday Doran and Company, publishers.

[3] From *Heaven Trees*, by Stark Young. Reprinted by permission of Charles Scribner's Sons, publishers.

The sense of touch is appealed to less often than the other senses. To one who has lived on a farm the following may make an appeal.

And so I stepped into the darkened stable. I could not see the outlines of the horse or the cow, but knowing the place so well I could easily get about. I heard the horse step aside with a soft expectant whinny. I smelled the smell of milk, the musty, sharp odor of dry hay, the pungent smell of manure not unpleasant. And the stable was warm after the cold of the fields with a sort of animal warmth that struck into me soothingly. I spoke in a low voice and laid my hand on the horse's flank. The flesh quivered and shrunk away from my touch — coming back confidently, warmly. I ran my hand along his back and up his hairy neck. I felt his sensitive nose in my hand. "You shall have your oats," I said, and gave him to eat. Then I spoke as gently to the cow, and she stood aside to be milked. [1]

What other sensations besides those of touch are recalled in the selection above?

Exercise. Bring to class a short description of a scene appealing to one of the senses — taste, touch, smell, sight, or sound. In recalling a scene try to remember the sense that was appealed to first in your original experience; that is, the one that made the strongest impression.

If other details appealing strongly to other senses are recalled, make mention of them, if only incidentally. There are few descriptions appealing to one sense only. Usually there is a combination of sense appeals. The following subjects may help you recall a scene to describe.

1. A Thanksgiving dinner.
2. A candy-making shop.
3. A pie factory.
4. A window in a delicatessen store.

[1] From *Adventures in Contentment*, by David Grayson. Reprinted by permission of Doubleday Doran and Company, publishers.

5. What I hear at five A.M. in the country.
6. What I hear at some particular hour in the city.
7. The waiting room of the railroad station.
8. The bakery.
9. The lake front.
10. The river front.
11. The office of a country hotel.
12. The steel mill at night.
13. A half-built house.

LESSON 28

Details of Action in Description

Up to this point the descriptions that have been presented for your consideration are what we might call still. They contain very little movement. The picture of the "three little Campions," page 69, has more action than the others have. Probably scenes that contain action are more interesting to us than still pictures. At least they catch our attention more easily and hold it longer than others do.

The problem in scenes containing action is to choose the right moment to describe. A football game is interesting to witness; it usually gives one plenty of thrills; but not all that takes place during the full playing time will be interesting when reproduced. There probably is in every game one vitally important situation worthy of description.

The vitally important moment being chosen, the next problem is to select the characteristic action that will reproduce the scene.

In the following the author had to choose the most interesting incident to present from all the experiences he under-

went on his way home. Select other moments he might have taken and compare with the one he has taken. Show that he has selected characteristic details of this moment to describe.

Take your stand by the train gate a few moments before the departure of the New York Express. What a medley of types, and what a common touch of anxiety and wistfulness makes them kin! Two ladies are bidding each other a prolonged farewell. "Now remember, 7 Howland St., Cambridge," says the departer. "Be sure to write." A feverish man rushes back from the train, having forgotten something, and fights his way against the line which is filing through the gate. Another man hunts dismally through his pockets for his ticket, rocking gently and thoughtfully on his heels. The ticket seems to have vanished. He pushes his hat back on his forehead and says something to the collector. This new posture seems to aid him, for in another half minute the ticket appears in a pocket that he has already gone through several times. The official consults his watch every five seconds. A clerk, apparently from one of the ticket windows, rushes up with a long strip ticket. There is some question about a sailor with a furlough ticket to Providence. Has he gone through? Haven't seen him. The gateman claps the gate and switches off the light. Three men come dashing up and are let through by the kindness of the usher. Then comes the sailor galloping along with a heavy suitcase. Here he is! Here's your ticket! Again the gate is opened and the navy man tears down the platform. The train is already moving, but he just makes it. Far out, in the bright sunlight beyond the station, the engine can be seen pulling out, ejecting a stiff spire of smoke and horizontal billows of steam.[1]

Action can be used to describe persons in various moods. If a person is controlled by fear or suspicion, he will not act the same as one controlled by confidence and joy. If you wish to describe accurately a person in a certain mood, you must be careful to choose characteristic action. By what

[1] From *Travels in Philadelphia*, by Christopher Morley. Reprinted by permission of David McKay and Company, publishers.

mental state is the person controlled in the following selection? Select the characteristic actions showing the mood.

The sight of the empty hole made his heart leap violently . . . He passed his trembling hand all over the hole, trying to think it possible that his eyes had deceived him; then he held the candle in the hole and examined it curiously, trembling more and more. At last he shook so violently that he let fall the candle, and lifted his hands to his head, trying to steady himself, that he might think.[1]

Exercise I. Choose a characteristic moment and write a description in which there is a great deal of action. The following is a suggestive list.

1. At the hour of dismissal of a large school.
2. In the factory.
3. Election night.
4. Threshing day.
5. The circus.

Exercise II. Write a short description of a person or animal controlled by some strong emotion. The following list is suggestive.

1. An angry person.
2. A person overcome by joy.
3. A disappointed person.
4. A person who is suspicious.
5. A restless night.
6. A person grows impatient while waiting for a friend.
7. A baby entertains himself.
8. A kitten at play.
9. Your dog (see page 75).
10. A squirrel at play.
11. A half hour with a canary.

[1] From *Silas Marner*, by George Eliot.

Keystone View Co.

Do you have a dog or other pet? Then let your pet suggest a subject for description.

PARTS OF SPEECH

LESSON 29

Recognition of Parts of Speech

If you have learned to recognize the parts of a sentence, you will be able to understand more clearly the use of words in sentences. The use of a word in a sentence determines what kind of word it is. A **noun** is used to name a person, place, or thing; a **pronoun** is used instead of a noun. A **verb** expresses action, condition, or being. A **preposition** shows relation; a **conjunction** joins. An **adjective** modifies a noun or pronoun; an **adverb** modifies a verb, adjective, or another adverb. An **interjection** expresses sudden emotion. These are called **parts of speech.**

Exercise. Copy and number each italicized word in the following sentences and name the part of speech it is. Be able to tell why you gave each word its name.

1. *John Muir* was born in *Scotland* where he received his early *education.*
2. *When* he was *very* young, he came to this country with his father, *who settled* on a *farm* in Wisconsin.
3. His life *on* the farm *greatly* intensified his love of nature.
4. *In* his book "My Boyhood and Youth" he gives amusing descriptions of his attempts to invent useful articles.
5. *Later* in life he explored the glaciers of Alaska and wrote very *interesting* accounts of these expeditions.
6. He had very friendly *relations* with a tribe of Indians, the Stickeens.

7. On many of his travels in the *North*, Muir's *only* companion was his dog, Stickeen.

8. He wrote a fine *dog* story called "Stickeen."

9. The *best* part of the book is the account of *their* adventures on a glacier in Alaska.

10. If you like dog stories, by all *means* read this story about a real dog.

11. *That* cardinal singing in the tree was here last year.

12. Some think *that* the redbird has a more beautiful song.

13. His plumage is *like* a flame.

14. I *like* all birds *but* one; he robs other birds' nests.

15. The blue jay has a beautiful plumage, *but* his voice is very unpleasant.

16. John Burroughs writes entertaining stories *about* birds and other animals.

17. The soldiers marched *down* the street.

18. One of them was so weak he fell *down*.

19. The squirrel ran *up* the tree.

20. Hearing a sound, John looked *up*.

21. Mary went *out* of the house.

22. Mary went *out*.

23. *Every one* should do his duty.

24. *Every* man felt it his duty to go.

25. *Each* did his best.

26. *Each* boy had his lesson.

27. Do you like *those* apples?

28. Yes, I like *them*.

29. You cannot enter the car *unless* you pay your fare.

30. We could not see the bird *without* a field glass.

31. I want to write *as* he does.

Spelling

Prepare the ten words below for a written lesson tomorrow.

fatal	lawyer	presume	resources	structure
institute	postpone	quiet	route	urging

LESSON 30

Difficulties in the Use of Nouns

If you are perfectly sure that you can recognize all the parts of speech, the next step is to master some of the difficulties in their use. In the preceding lesson you found that a noun may be the name of a particular person, as *Muir*, of a particular thing, as *Bobo*, or of a particular place, as *Scotland*. These words begin with capitals and are called **proper nouns.** A noun may name a general class of persons, of places, or of objects, as *man*, *country*, and *dog;* these are called **common nouns.** Common nouns, unlike proper names, are not capitalized.

Exercise I. Account for the capitals in the following sentences. Is the capitalized noun the name of a particular place, a particular person, or a particular thing or does it name a general class?

1. The mayor of a large city has a great many responsibilities.
2. During the winter, travel is difficult in the North.
3. The Illinois Central Railroad runs south from Chicago.
4. Do you study mathematics, English, science, and history? Yes, and French, too.
5. In history I find the Middle Ages most interesting.
6. In civics I found that the rules of the English Parliament and those of the United States Senate differ very much.
7. My brother expects to enter Oxford University in October.
8. This university is situated on the Thames River.
9. What river is Cambridge on?
10. Woodrow Wilson was elected President; he was nominated by the Democratic party.
11. I visited my aunt yesterday.
12. We expect Aunt Jane Wednesday.

13. The White House was repaired during the administration of President Roosevelt.

14. He deposited his money in the First National Bank of the City of New York.

15. Washington's Birthday is in the month of February.

16. Are you a member of the First Methodist Church?

17. He sailed on the Leviathan.

18. On what street do you live?

19. At one time I lived on the corner of Ninth Street and Euclid Avenue.

Explain why the following are not capitalized: sentence 1, *mayor*; sentence 3, *south*; sentence 9, *river*; sentence 11, *aunt*.

The capitals used in the above represent the usage found in the best magazines and books.

Exercise II. Copy the following sentences, using capitals where needed.

1. Have you seen mary jones and arthur brown?

2. Were you born in spain or in italy?

3. Her address is 808 high street, springfield, ohio.

4. We took a trip through lake ontario, up the st. lawrence river, and down the coast of maine.

5. I spend the summer in the east not far south of boston.

6. She attends south high school; next year she expects to go to vassar.

7. He works for the general motors corporation.

8. The kiwanis club will entertain the boy scouts.

9. The club to which I belong has been organized a long time.

10. He speaks english very well.

11. We expect aunt sarah to-morrow.

12. He will visit his uncle.

13. I shall write you on wednesday.

14. I read in my history that george washington was born february 22, 1732.

15. The winter days are cold but the spring days are warm.

16. Why do you like christmas and thanksgiving the best of all the holidays?

LESSON 31

The Plural of Nouns

Nouns are **singular** when they name one and **plural** when they name more than one. They may also be **collective** when they name a group, as *class*, *committee*.

The plural of most nouns in English is formed by adding *s* to the singular, as *girl*, *girls*. This way of forming the plural is known as the regular formation of the plural.

The plural of some nouns is formed by adding *es* to the singular, as, *box*, *boxes; gas*, *gases; watch*, *watches; bush*, *bushes*.

Other irregularities in the forming of plurals of a few English nouns need not trouble you much. Keep an eye on nouns ending in *y*, *o*, and *f*; a few derived from the Latin; and a few from the Greek.

Nouns ending in *y* should not give you much difficulty. There is a definite rule. Just what do you do when you write *bodies*, the plural of *body?* What is the letter before *y*? Is it a consonant or a vowel? Name the vowels. By what name are all the other letters called? The plural of *valley* is *valleys*. Is *y* preceded by a vowel or a consonant? Is the plural of valley formed regularly or not? Look in the dictionary for the plural of *soliloquy*. The letter *u* when used after *q* is considered a consonant. Write the plural forms of the following: *attorney*, *lady*,

baby, country, city, caddy, alley, monkey, ally, ferry, journey, enemy, tally, berry, donkey, colloquy. Observe this rule: The plural of nouns ending in *y* preceded by a consonant is formed by changing the *y* to *i* and adding *es*.

The plural of most nouns ending in *f* is formed by changing the *f* to *v* and adding *es* or *s*. This rule has so many exceptions, you had better master these plurals by memorizing the forms. Accustom yourself to the sound of the right form by repeating the words orally. Below is a list of these nouns in common use. If you are in doubt about the plural of a word, consult the dictionary. Memorize this list: *beef, beeves; handkerchief, handkerchiefs; wolf, wolves; half, halves; hoof, hoofs; calf, calves; chief, chiefs; elf, elves; dwarf, dwarfs.* Consult the dictionary for the plural of *wharf* and of *scarf*.

Nouns ending in *o* give trouble, since there are so many exceptions to the rule. Below is a list of those in common use. If you think of others, consult the dictionary for the plurals and add them to this list. Extra credit will be given for a list of five. The plural of most nouns ending in *o* is formed by adding *es*. This is true of the following: *potato, tomato, cargo, echo, veto, volcano, torpedo, mosquito.*

The plurals of the following are formed regularly; that is, by adding *s*: *piano, solo, soprano, halo, octavo.*

A few nouns in very common use retain the old Anglo-Saxon form in the plural: *man, men; woman, women; child, children; ox, oxen.* Can you add any to this list? The nouns *deer* and *sheep* have the same form for the singular and the plural.

In compound words the *s* is usually added to the principal word, as, *son-in-law; sons-in-law.*

There are a few nouns derived from the Greek and the Latin which give trouble. The plural in these languages is formed in a different way from that of English. Instead of becoming real English words, these borrowed words have retained their original endings for the plural. Latin words ending in *um* in the singular end in *a* in the plural. If they end in *us* in the singular, they end in *i* in the plural. If they end in *a* in the singular, they end in *ae* in the plural. In Greek if they end in *is* for the singular, they end in *es* in the plural; those ending in *on* in the singular end in *a* in the plural. This explanation may be helpful, or it may be confusing. If it is helpful, use it; if it is confusing, simply memorize the endings.

memorandum	memoranda	alga	algae
stratum	strata	vertebra	vertebrae
bacterium	bacteria	nebula	nebulae
curriculum	curricula	fauna	faunae
datum	data	larva	larvae
alumnus	alumni	crisis	crises
fungus	fungi	synopsis	synopses
terminus	termini	oasis	oases
bacillus	bacilli	axis	axes
radius	radii	criterion	criteria
alumna	alumnae	phenomenon	phenomena

Exercise I. First, write in a column the singular form of all the nouns discussed in the preceding paragraphs. Second, without consulting the words above, write opposite each singular form the correct plural form. Third, check according to the rules above. This exercise will prepare you for a test during the class period.

Exercise II. Write the plurals of the nouns in the following list. Consult the dictionary for any that you do not know.

gentleman	duty	knife	loaf
lackey	mouse	cameo	tornado
tooth	manservant	wife	commander-in-chief
sister-in-law	analysis	alto	match

LESSON 32

The Genitive Forms of Nouns

Nouns have several cases. Their form, however, is the same in all cases except the genitive.

The genitive (possessive) singular of nouns is a very easy problem. If you have trouble, it may be that you fail to recognize which noun expresses ownership. Select the nouns that express ownership in the following sentences. They are in the **genitive** (possessive) **case**; they possess or own something. Are they singular or plural? How do you form the genitive singular? Is there any exception?

1. I saw Jerry's cap.
2. The woman's sons were soldiers.
3. Dickens' novels are very interesting.
4. Henry took the child's book.
5. Sterling and Welch's store is very large.

Exercise I. Use the genitive singular of the following in sentences: *girl, man, lady, horse, dog, calf, deer, cat, woman, sailor, ox.*

The genitive plural is also an easy problem, if you will only think what you are writing. If the word ends in *s* in the plural, as *boys*, add the apostrophe to form the possessive plural *boys'*. If the plural, as *children*, does not end in *s*, then add *'s*.

Exercise II. Study the genitive forms in the following sentences.

1. The horses' manes were clipped.
2. Ladies' coats are on sale at the shops.
3. Calves' livers may be obtained here.
4. Children's books to-day are beautifully illustrated.
5. Men's coats are heavier than they were.
6. Women's hats are small this season.

In general, names of inanimate objects are not used in the genitive case. A phrase introduced by *of* is used, as, "The door of the house is open." Exceptions to this rule are *a day's work*, *a week's vacation*, *a hair's breadth* — all of which have been established by usage.

Exercise III. Use in sentences the genitive singular and the genitive plural of the following: *dog*, *gentleman*, *sheep*, *wolf*, *woman*, *child*, *lady*, *merchant*, *lawyer*, *dwarf*.

Compare the following:

1. The beat of the horses' hoofs could be heard.
2. The beat of the horse's hoofs could be heard.

Exercise IV. Write these sentences, supplying the correct genitive forms in the blanks.

1. —— great heroes are Bruce and Wallace (Scotland).
2. —— mother came with her (Florence).
3. —— father came too (Thomas).
4. The factory makes —— caps (boy).
5. My —— garden is large (brother-in-law).
6. The —— picture is in the paper (Queen of Italy).
7. I bought my books at —— store (Hunt and Holmes).
8. —— clothing was sold there (man and woman).
9. The —— club meets regularly (engineer).
10. —— poems are similar in subject (Bryant and Wordsworth).
11. Where did you find the —— nests (mouse)?
12. A reward was offered for the —— head (wolf).

Which form would you use in the following sentences?

1. The (top of the desk, desk's top) was dusty.
2. The (sky's color, color of the sky) is foreboding.
3. (Radium's use, The use of radium) has helped many people.
4. Did you get (your money's worth, the worth of your money)?
5. The (foxes' tails, tails of the foxes) are bushy.

LESSON 33

Case Forms of Pronouns

Pronouns that are used as subjects are in the **nominative case.** When they are direct objects, they are in the **accusative** (objective) **case.** When they are indirect objects, they are in the **dative case.** If they are possessive, they are in the **genitive** (possessive) **case.** Unlike nouns, they usually have different forms for the nominative, and for the dative and accusative.

Notice the following declensions.

PERSONAL PRONOUNS

	Singular				
	First Person	*Second Person*	*Third Person*		
			Masc.	*Fem.*	*Neut.*
Nom.	I	you	he	she	it
Acc. or Dat.	me	you	him	her	it
		Plural			
Nom.	we	you	they	they	they
Acc. or Dat.	us	you	them	them	them

RELATIVE PRONOUNS

Nominative Case	*Accusative or Dative Cases*
who	whom
which	which
that	that

You see from the preceding list that the difficulty is confined to five forms of the personal pronouns and one of the relative pronouns.

Correct Forms of Pronouns after Prepositions

Prepositions are important words in sentences because they determine the case of the noun or pronoun before which they are used. You will not have any trouble with nouns used after a preposition, because the nominative case has the same form as the accusative (objective). Compare the word *house* in the following sentences. *Go into the house. The house is on fire.* There is no difference in the form of the word *house.*

There are two problems involved in the use of pronouns after prepositions: (*a*) recognition of the prepositions, and (*b*) the correct form of the pronoun to be used after the preposition. There are about one hundred prepositions in the English language, and only between fifty and sixty in common use. Most of your difficulties will be found in sentences in which there is a compound object after the preposition. You have no difficulty in deciding to use the accusative *me* as the object of the preposition *to* in the sentence, *He sent the letter to* (*I*, *me*). But you may hesitate concerning the right form in, *He sent the letter to John and* (*I*, *me*). What is meant by the compound object? As to prepositions, the ones that give most trouble are *between, except, but, like.* If *but* means "except," then it is a preposition and is followed by the accusative case. The preposition *like* is followed by the accusative case. *Like* should never be used as a conjunction; that is, in place of *as. I want to be like her. Boys like them are hard to manage.* What is the subject of *are?* In the sentence, *You will act*

as she does, the word *as* is a conjunction, because it joins two clauses.

Exercise I. Copy the following sentences, underline the preposition, and insert the correct form of the pronoun in each.

1. Henry reserved a seat for (her, she).
2. He expected to hold a place for John and (I, me).
3. Mary sat between Florence and (me, I).
4. All except (we, us) were there.
5. All went but (us, we).
6. Every one came but Alice and (she, her).
7. Everybody was lost except (she, her) and (I, me).
8. Boys like (he, him) are interested in machinery.
9. Why don't you write like (she, her)?
10. To (whom, who) did you telegraph?

Exercise II. If you are in the habit of using the wrong forms of the pronouns, you should make an effort to find out what your mistakes are. First of all your ear must be trained to recognize the right forms. Read the following over several times, preferably aloud, so that your ear gets accustomed to the right sound.

1. I accept the invitation for my mother and me.
2. Between you and me there should be no misunderstanding.
3. Girls like us are willing to study.
4. Everybody was there except you and me.
5. Everybody was invited but you and me.
6. All were there except him.
7. All went except him and her.
8. For whom did you work last week?
9. Between whom was the contest?
10. By whom was the letter written?

The next step in securing correctness in the use of pronouns is to see whether you can supply the right form if you

are given a choice in an oral exercise. If the class needs extra drill, each member should bring five sentences from which the teacher can make an oral test of fifty sentences.

Spelling

Prepare the following words for spelling to-morrow.

thresh	purchasing	tailor	precious
disposal	authority	personally	opposite
securing			offense

LESSON 34

Correct Forms of Pronouns as Objects of Verbs

A similar problem has to do with the use of the right form of the pronoun as the object of a verb. The chief difficulties occur when the verb has a compound object. Usage has established the forms *we boys* and *us boys*.

Exercise I. Supply the right form in the following sentences.

1. She invited Mary and (I, me) to dinner.
2. (We, Us) boys were greeted cordially.
3. She sent Carl and (he, him) to the station.
4. Did you meet the men and (they, them) on your way?
5. The scout master rewarded (us, we) boys.

Care should be taken to use *whom*, the accusative case of *who*, when it is used as the object of a verb in a question.

If you are in doubt about the following, put the question in another form. (*Whom, Who*) *do you see? You do see* (*who, whom*)?

1. (Who, Whom) are you inviting?
2. (Who, Whom) did you meet in the city?
3. (Whom, Who) does the class want for chairman?
4. (Whom, Who) will you elect?
5. (Who, Whom) shall I recommend?

A pronoun used to complete the forms of the linking verb *to be* is in the nominative case. The various forms of the verb *to be* are *was*, *were*, *shall be*, *will be*, *has been*, *have been*, *had been*, *should be*, *could be*, *would be*, *can be*, *may be*, *shall have been*, *will have been*, *could have been*, and any other form with *be* and *been*. Say, "It is *she*," not "It is her."

Exercise II. Copy and supply the proper forms in the following.

1. I am (her, she).
2. It is (he, him).
3. I believe it was (they, them).
4. It might have been (they, them).
5. It is (I, me).
6. Was it (they, them)?
7. Can it be (he, him)?
8. It could have been (she, her).
9. (Who, Whom) was it?
10. (Who, Whom) could it have been?
11. Was that (he, him) who broke the record?
12. Is it (they, them) who have come early?
13. (Who, Whom) did you say it was?

You will probably have no trouble with the nominative case as subject of the verb. Lest you may, try these.

1. (She, Her) and I have read the book.
2. (Him, He) and (I, me) broke the school record.
3. (Us, We) girls would like to be excused.
4. (Them, They) and (us, we) are going.

Pronouns ending in *self*, *selves*, that is, **compound personal pronouns,** sometimes cause confusion. If you will remember not to use any one of these forms as the subject of a verb, you will probably have no trouble. They are used correctly in two ways: (*a*) intensively, *I myself heard the report;* and (*b*) reflexively, *He hurt himself*.

Exercise III. Copy the sentences below and supply the correct forms. Think what you are doing. Do not guess.

1. I expect your friends to visit my sister and (me, myself) soon.
2. She invited my mother and (myself, me) to the party.
3. Jane and (myself, I) are going.
4. She hurt (herself, her).
5. Henry and (I, myself) are invited.

Exercise IV. Use each of the following correctly in two ways, reflexively and intensively: *myself*, *themselves*, *himself*, *yourself*, *herself*.

A pronoun should agree in person, number, and gender with its antecedent. What is the meaning of the word *antecedent?* Name the pronoun and its antecedent in this sentence, "The fourth boy from the end lost his cap."

Exercise V. Copy the following sentences. Draw one line under the pronoun, two under the antecedent.

1. The boys finished theirs carefully.
2. One of the girls has hers.
3. Several of the men of this office were interviewed in his.
4. Each of the women selected hers.
5. Every one is expected to do his carefully.

What is the person and number of the following: *each, none, every one, neither, nobody?*

Exercise VI. Supply the correct form of possessive adjective or pronoun in the following.

1. Each of the pictures has —— good points.
2. Either of the candidates will do —— best.
3. Everybody said that —— had a good time.
4. No one wants to lose —— money.
5. Every person should take care of —— health.
6. Neither of the men likes —— job.
7. Many of the boy scouts wore —— medals for bravery.
8. Nobody is expected to injure ——.
9. Any one in —— senses would know better.
10. Each girl brought —— own copy of the music.

LESSON 35

Irregular Verbs

Every verb has three forms, the present, the past, and the past participle, known as the **principal parts.** The present, used to express present time, usually consists of one word, as: *see* or *sees*. The past tense, used to express past time, consists of one word, as: *saw*. The past participle is used with some form of the verb *to be* or *to have*, as: *had seen; was seen; might have been seen; will have been seen.*

The past tense and past participle of regular verbs are formed by adding *ed* to the present, as: present, *walk;* past, *walked;* past participle, *walked.*

The past tense and past participle of irregular verbs are formed in some other way, as: present, *do;* past, *did;* past participle, *done.*

Irregular verbs are a source of difficulty. Of course you have mastered the most common forms, but the time has

come for you to establish the habit of using correctly the past tense and past participle of practically all the irregular verbs in English. They should be mastered as you master the multiplication table.

Following are the principal parts of some of the common verbs, the past tense and past participle of which are often used incorrectly.

Pres.	*Past*	*Past Part.*	*Pres.*	*Past*	*Past Part.*
begin	began	begun	ride	rode	ridden
break	broke	broken	run	ran	run
bring	brought	brought	see	saw	seen
come	came	come	seek	sought	sought
do	did	done	shine	shone	shone
drink	drank	drunk	show	showed	shown
drive	drove	driven	sing	sang	sung
eat	ate	eaten	sit	sat	sat
give	gave	given	steal	stole	stolen
go	went	gone	take	took	taken
grow	grew	grown	tear	tore	torn
know	knew	known	throw	threw	thrown
lead	led	led	weep	wept	wept
lie	lay	lain	write	wrote	written

Exercise I. Supply the right form of each verb in the following sentences.

1. Lincoln (begin) early to have an interest in books.
2. Much of the time he (lie) on the floor studying by the light which (shine) from the fireplace.
3. What he has (write) is very clear.
4. This is (show) in the Gettysburg address.
5. Shakespeare must have (know) a few good books very well.
6. He (know) "little Latin and less Greek."
7. He probably (see) many classes of people in London.
8. His plots were (take) from many sources.

9. Homer (sing) the story of the Trojan war.
10. His fame (grow) after his death.
11. Many cities (seek) the honor of his birthplace.
12. Socrates often (sit) quietly talking to the youth of Athens.
13. He (drink) the cup of hemlock.
14. It was (give) him by his enemies.
15. His attendants (weep) when they witnessed his death.
16. Most great men have (go) calmly to their deathbeds.
17. Samuel Johnson (drink) quantities of tea.
18. He often (eat) at the Cheshire Cheese Inn.
19. There he could be (see) surrounded by his friends.
20. George Washington was (drive) to his inauguration in a carriage.
21. Thomas Jefferson (ride) to the White House on horseback.
22. For many years the presidents have (go) in automobiles.
23. Andrew Jackson (do) much to make our country a real democracy.
24. He (come) to the White House from Tennessee.
25. He had (take) part in many wars with the Indians.
26. He (run) for president against John Quincy Adams.
27. He was (know) as a man of daring and honesty.
28. Clay (throw) his influence on the side of Adams.
29. George Washington was (give) a commission at the age of eighteen.
30. He (lead) an interesting life at Mount Vernon.
31. Before he was thirty he had (ride) thousands of miles in the wilds of Virginia.
32. The population of the United States has (grow) rapidly.
33. Immigration has (bring) many people to this country.
34. Many cities have been (tear) down and rebuilt.

Exercise II. Learn the following list so that you can repeat it, remembering that the third form is the one you use with *has*, *have*, *had*, *was*, *were*, *am*, *is*, *are*, *be*, *been*.

Pres.	*Past*	*Past Part.*
weave	wove	woven
tread	trod	trodden, trod
lay	laid	laid
choose	chose	chosen
forsake	forsook	forsaken
sink	sank	sunk
flee	fled	fled
blow	blew	blown
freeze	froze	frozen
burst	burst	burst
teach	taught	taught
fall	fell	fallen
read	read	read
shake	shook	shaken
rise	rose	risen
fly	flew	flown
wear	wore	worn
drown	drowned	drowned
forget	forgot	forgotten, forgot
slay	slew	slain

Exercise III. Use in sentences the past and the past participial forms of the following verbs: *awake*, *wake*, *hang*, *bid*, *dive*. Consult the dictionary for the right forms.

LESSON 36

Adjectives and Adverbs

Confusion in the use of adjectives and adverbs sometimes occurs. You will recall that an **adjective** modifies a noun or pronoun; that an **adverb** modifies a verb, adjective, or another adverb. They are sometimes similar in form. To distinguish between them always find the word they modify.

Exercise I. Make separate lists of the adjectives and of the adverbs in the following.

1. Charles Lindbergh circled very slowly over the large city.
2. The lights below shone dimly.
3. Finally he discovered the aviation field.
4. He descended slowly so that he might land safely.
5. A vast throng almost covered the field.

6. By planning carefully he was able to land before the vast crowd rushed forward.

7. Before them stood the first man to fly alone across the Atlantic.

When you say, "The automobile goes fast; the train goes faster; and the airplane goes fastest," you are making a **comparison.** When you say, "The moon is large; the earth is larger; the sun is the largest," you make a comparison. You make these comparisons by changing the form of the adverb, and of the adjective. As a rule, the suffixes *er* and *est* are added to the simple form of the adverb or adjective. The simple form is called the **positive** (*fast, large*); the form used to compare two is called the **comparative** (*faster, larger*); the form used to compare more than two is called the **superlative** (*fastest, largest*). Adjectives and adverbs of three syllables and some of two syllables are compared by prefixing *more* and *most.* A few adjectives and adverbs change their form for the comparative and superlative degrees; some are not compared at all, as *dead, square, round* — we simply prefix the words *more nearly* or *most nearly.*

Exercise II. Fill in the correct form of adjective or adverb in the following.

1. She is the —— of the two (tall).
2. He works the —— of all the boys (hard).
3. Which is the —— book, *The Jungle Book* or *Wild Animals I Have Known* (good)?
4. The heavier tire is the —— expensive (little).
5. She is feeling somewhat —— to-day (well).
6. His work is done —— than ever (carefully).
7. I am —— to go than ever (eager).
8. Who does the —— work, John or James (good)?
9. He seemed to be the —— of men (kindly).
10. My hoop is —— than yours (round).

Exercise III. Use the comparative and the superlative forms of the adjective *well*, and the adverb *well*, in sentences.

When you say, " The rose is sweet," it is very easy to see that the adjective *sweet* describes the *rose*. The adjective in this sentence is called a **predicate adjective.** It completes the verb and modifies the subject. Some difficulties occur with these verbs: *feel*, *seem*, *look*, *sound*, *grow*, *appear*, *smell*, *taste*, *become*. Care should be taken not to use an adverb when an adjective is required. Ask yourself both of these questions when in doubt. " Do I mean to describe the subject? Do I mean to describe the verb? "

Exercise IV. Ask yourself whether the adjectives and the adverbs in the following sentences modify the subjects or the verbs. To which do they seem to belong?

1. She feels bad.
2. He feels badly about the matter.
3. The horse runs fast.
4. The apple tastes sour.
5. The rose smells sweet.
6. The boy works hard.
7. I can feel my way easily with my eyes shut.
8. The boy looked angry.
9. I feel well.
10. The voice of the singer sounds sweet.
11. She sang sweetly.
12. He does his work well.
13. They seemed happy.
14. The tree has grown large.
15. The hat looks well on her.
16. The mixture tastes strongly of vinegar.
17. The stove became hot.
18. He appeared suddenly.
19. I arrived safe.
20. The moon appeared large.

21. The tree grows slowly.
22. The boy has grown tall.

Exercise V. Explain the use of the adjectives and the adverbs in the following.

1. His acting made the scenes seem real.
2. They were really happy.
3. She surely made a success.
4. Her success is sure.
5. He went into a house near by.
6. I have some money in my purse.
7. She is somewhat better.
8. I like this kind of cloth.
9. I prefer that kind of paper.
10. Your hat must be in the building somewhere.

You may have eradicated the double negative from your speech; that is, such a form as, "I can't do none of the problems." Besides the words *not*, *no*, *none*, *never*, there are a few other words that are negative in meaning. They are *but*, *only*, *hardly*, *scarcely*.

Exercise VI. Write the following sentences correctly; each may be stated in two ways.

1. I didn't hardly think she would write.
2. He hasn't scarcely enough money to go to college.
3. I haven't but three dollars with me.
4. They haven't only enough food for one.

The **articles** *the*, *a*, and *an* are sometimes used incorrectly. *The* should be used to name a definite object, *a* or *an* to name an indefinite object. If you say to a friend, "I bought a chair," your friend does not know what chair. But if you say, "I bought the chair," he infers it was the particular chair of which he knows.

Articles should be repeated with each noun if different persons or objects are meant. What is the difference in meaning of the following sentences?

1. The chairman selected a secretary and treasurer.
2. The chairman selected a secretary and a treasurer.

You will find a few such sentences in the general exercise that follows.

Exercise VII. Supply the correct form in the following sentences.

1. I slept —— last night (good, well).
2. Of the two John is the —— courteous (most, more).
3. Mary —— plays the part well (sure, surely).
4. The story is —— interesting (real, very).
5. She —— me (didn't hardly see, hardly saw).
6. He feels —— better to-day (some, somewhat).
7. How —— this car rides (easily, easy)!
8. He looked —— but he said nothing (angry, angrily).
9. She —— scared me to death (most, almost).
10. The fruit tastes (bitter, bitterly).
11. The flour feels —— (smooth, smoothly).
12. They couldn't find the boy (anywheres, anywhere).
13. A boy and —— were with him (girl, a girl).
14. I feel ——(good, well).
15. She likes —— kind of oranges (this, these).
16. I lost my hat —— in the park (somewhere, some place).
17. I —— see what was going on (could hardly, couldn't hardly).
18. I —— one pencil (have but, haven't but).
19. The soldiers —— any ammunition (hadn't scarcely, had scarcely).
20. They —— one book (hadn't only, had only).
21. I bought —— book that you recommended (the, a).
22. I —— hope I can pass the test (sure, surely).
23. He fastened the door (secure, securely).
24. She did her work (quick, quickly).

LESSON 37

Prepositions and Conjunctions

You have already learned that a preposition shows relation between a noun or pronoun and some other word in a sentence. Prepositions are such little words that we often fail to realize that their correct use in a sentence is very important. The combination of certain prepositions with certain verbs and nouns has been established by usage. Such a combination is called an idiom. An idiom is a form of expression that cannot be explained by reasoning or grammar. It is a correct form that has been established by long use. Many of the idioms of the English language have to do with the correct use of prepositions. We should say that we agree *with* a person, and that we agree *to* a proposition. *Between* is used when one is speaking of two persons or things; *among* when one is speaking of more than two. Can you think of any other examples? Look up several prepositions in the dictionary.

Exercise I. Supply the correct form in the following sentences. If in doubt, consult the dictionary as to the exact meaning.

1. She divided the money —— Mary and me (among, between).
2. He ran —— the house (in, into).
3. The money was divided —— us four boys (among, between).
4. Did you stay —— home all day (at, to)?
5. Jane sat —— me at the concert (beside, besides).
6. Is any one going —— you (beside, besides)?
7. He fell —— the fence (off, off of).
8. I looked —— the window (out of, out).
9. I am angry —— him (at, with).
10. The man parted —— his friends (with, from).

11. She parted easily —— her money (with, from).
12. John walked —— the moving boat (on, on to).
13. I cannot agree —— the plan (with, to).

Exercise II. Read these sentences aloud, omitting unnecessary words.

1. The book fell off of the table.
2. I sat opposite to you at the game.
3. Do you know where my book is at?
4. Where are you going to?
5. The money was divided up among the five boys.
6. I shall leave later on.

You have learned that **coördinating conjunctions** connect words, phrases, or clauses of equal rank. Turn to page 41 and read the list of common coördinating conjunctions. Pay especial attention in writing or speaking to the *correlatives*, such as *either . . . or*, *neither . . . nor*, *both . . . and*, *not only . . . but also*.

Subordinating conjunctions connect elements of unequal importance. Reread the list on page 41. Remember that a coördinating conjunction cannot be substituted for a subordinating conjunction without changing the meaning of the sentence.

Careful choice of conjunctions will improve the clearness and force of your sentences. Contrast the meanings of the following.

and, but	or, nor	than, as
while, whereas	yet, then	since, because

A troublesome problem is the choice between *like* and *as*, but the solution is simple. Remember that *like* is never a conjunction and is always wrong if it introduces a clause.

Exercise III. Supply the correct form in the following. If in doubt consult the dictionary.

1. He can neither read —— write (or, nor).
2. I do not care —— he goes or not (whether, if).
3. He acted —— he wanted to go (like, as if).
4. John cannot stay —— he consents to work (unless, without).
5. I cannot let you go —— you get your lessons (except, unless).
6. He looked —— his brother (like, as).
7. I feel —— going to the movies (as, like).
8. I wish I could skate —— he does (as, like).
9. He is a very fast reader; —— she reads quite slowly (while, whereas).
10. —— he is ill, he will not be able to play Saturday (Since, Because).

Spelling

Prepare the following words for a written spelling lesson to-morrow.

boarder	sectional	response	novelty	comfortably
accompanied	wherever	resistance	puzzled	lava

WORDS

LESSON 38

The Contents of the Dictionary

No doubt you have been told many times during your school life that you should form the habit of looking up words in the dictionary. You probably have agreed that it is a good habit to form, but this may be as far as your effort has gone. Perhaps the reason you have never really wanted to acquire the ability to use the dictionary effectively is that you are not fully convinced that this reference book is interesting and useful. You may not have investigated fully the contents of this storehouse of general information. There may be another reason why the use of the dictionary is not, in your case, a real habit. Much skill and speed must be acquired before a habit becomes pleasurable. We like very much to perform tasks which we do easily and quickly. Frequent and systematic practice in using the dictionary is likely to make the habit of looking up words a pleasure.

The main objectives of these few lessons on the dictionary are, first, to acquaint you with the contents of this useful source of information, and second, to furnish exercises whereby you may acquire skill, speed, and accuracy in obtaining knowledge for which you may have immediate use in writing and speaking.

The first problem for you is that of discovering what the

dictionary contains, so that you may know when to consult it and where to find the information which you seek.

Perhaps your classroom or your library has a copy of Webster's *New International Dictionary*, or you may own a copy of Webster's *Secondary-School Dictionary*.

Exercise I. For this exercise divide into four groups. Each group may investigate one of the following topics and report on it to the class.

1. What are the sections to be found in Webster's *New International Dictionary* on the pages in the front numbered in Roman numerals? What is the purpose of each? Which will be of most value to the members of the class?

2. In the section giving definitions of words, what is the distinction between the words above and below the line across the foot of the page? What is the purpose of the two words at the top of the page? In what order are words listed? What is the purpose of the words at the very foot of the page?

3. For the definition of the word *mad* there are three entries. Why? Explain the meanings of each part of the definition under the first entry. In the report, one member of the group may read from the dictionary. As he reads each part, other members may explain its purpose and meaning.

4. What are the sections of the dictionary that follow the last word defined, *zythum?* What is their purpose? How may they be of value to the class?

If more time is available and each pupil has a copy of *Secondary-School Dictionary*, the following exercise may be used.

Exercise II. Consult Webster's *Secondary-School Dictionary*, and write answers to the following questions.

1. In what year was Thomas Jefferson born?
2. What is the approximate population of Cleveland, Ohio?
3. How do you determine the sound of the first vowel in *radiator?*
4. What part of speech is *device?* What is *devise?*
5. How many syllables in *athletics?*
6. Explain the following abbreviations: *obs.*, *arch.*, *p.p.*, *Gr.*, *Ger.*, *L.*, *Fr.*
7. What are the synonyms of *bright?*
8. What does the prefix *con* mean?
9. For what is the suffix *ly* used?
10. What did James Watt and Claude Debussy do?
11. In what state is Bunker Hill?
12. What is the meaning of the phrase "Labor omnia vincit"?
13. Who was Sam Weller?
14. Explain the sound of *ä* and *ä.*
15. What does a sea cucumber look like?
16. How many meanings has the word *clever?*
17. From what language does the word *sympathy* come?
18. What is the plural of *crisis?*

LESSON 39

Derivation of Words

If you look up the origin of the words on a single page of the dictionary, you will find that a great number of them are of Latin derivation. However, most of the words in our language in common use are truly English; that is, they are of Anglo-Saxon origin. If you have never given your attention to the origin of the words in your vocabulary, you will probably be surprised at the number of common words that are derived from other languages.

At the fair of St. Audrey, shoddy goods were sold. People said, "It's Audrey stuff;" then, "It's *tawdry*."

A primitive language is homogeneous; that is, it consists only of words of the parent language. As soon as a people come in contact with other peoples through books, travel, or commerce, they discover new objects and ideas. New words are wanted for names of these new objects and ideas. The easiest way to get these words is to adopt them from the language of the people who already have names for the ideas and objects. Inventions and scientific discoveries require new words for the names of objects invented and discovered. Very often words are made or coined. Many such words in our language have been made by adopting a word or parts of words from other languages. *Telephone* and *phonograph* are such words. Look these up in the dictionary. What does each part of these words mean?

Exercise I. Copy these words, consult the *New International Dictionary* for their origin, and in each case write after the word the name of the language from which it is derived. If you do not understand the abbreviations used, consult the section on abbreviations in the introduction for an explanation.

gum	candy	sugar	slogan
silk	knife	skate	automobile
kindergarten	geography	jug	coach
volcano	kimono	illiterate	caddy
tomato	orange	tattoo	molasses
mammoth	mosquito	tulip	moose

Exercise II. *Extra credit.* For extra credit, read pages 57 to 64 of Halleck's *History of English Literature* and make a report in class in which you give an account of the origin and development of our language.

LESSON 40

Origin of Words

Some words are born under unusual circumstances. After looking up the origin of a few of these words, you may decide that the dictionary is an interesting as well as a useful book. The word *sandwich*, for instance, is not very old. It came into the language less than two hundred years ago. Lord Sandwich of England, a lover of sport, invented this article of food that he might save time from his meals for gambling. *Meander* means "to wander listlessly." This word wandered from far away, a long time ago, from Greek, through Latin, into our language. It was originally the name of a river in Asia Minor proverbial for its windings. You would never guess that *assassin* originated in a religious movement; or that *tawdry*, which refers to cheap finery, found its origin in a religious holiday, the fair of St. Audrey, when gawdy trinkets were sold to the crowds (see page 105). Would you believe that *dunce* comes from the name of a noted scholar? The next time you go to a football game you will probably recall another picture as you look at the *gridiron*.

Exercise I. Consult the *New International Dictionary* for the origin of the following, and be able to relate the story of each in a few sentences.

panic	watt	tantalize	dollar
mesmerize	ostracize	umpire	guillotine
gridiron	czar	assassin	pecuniary
boycott	lucrative	bonfire	lunatic
macadam	vandal	maudlin	bedlam

Whether you can locate words in the dictionary quickly or not depends upon how well you know the location of the letters in the alphabet. How long do you have to think to answer these questions? What letter comes before *s*? Does *w* come before *y*, or after it? If necessary, memorize the alphabet.

Just how many seconds does it take you to find the word *literal* and the definition that fits its use in this sentence, *It was a literal translation?* If it takes you longer than sixty seconds, you should practice looking up words until you bring your speed up to the normal standard. Not until you have achieved this skill will you enjoy using the dictionary.

Exercise II. This exercise is for the purpose of testing your knowledge of the alphabetical arrangement of words. Arrange the following in alphabetical order and see how long it takes you. Compare your record with that of others in your class.

poach	pear	pneumonia	put
pyramid	pedagogy	pedestal	poke
pecuniary	pave	pedagogue	pale
penurious	pale	podgy	pimpernel
pursuant	peculiar	popularity	pocket
pad	pumpkin	pick	plenty
populace	panorama	peccadillo	purple

EXPOSITION

LESSON 41

Limiting the Subject in Exposition

Exposition or explanation is a very important form of composition. If you will consider your daily recitations, you will discover that explanation is the form of composition that is used most often by you or your teachers. In your class in general science you are probably asked to explain the principle upon which a siphon acts; in physical geography, the effect of mountains upon climate; in commercial geography, the importance of rivers in the development of commerce. In the manual training or domestic arts classes you listen to explanations or directions for making something; in the classes in domestic science and agriculture you often have to explain processes, such as what happens when yeast is put in bread, or when fertilization takes place. In history you may be required to explain why a certain period developed a revolution, or why another period produced an era of good feeling. Outside of school, at your work or play, you will find you are constantly giving answers to some one's *how*, *why*, *what;* and you are constantly listening to explanations in answer to your *how*, *why*, *what.* All this is **exposition.**

Not only in your immediate associations, but in the world at large, you have probably observed the constant use and importance of explanation. In preparing Lesson 1

(pages 1 to 6), you were asked to consider the importance of English in the work of various people. On investigation you discovered that explanation is used constantly to carry on the daily work of the world. Success often depends upon the ability to explain. Since exposition is such an important form of composition, it will be worth your while to investigate the fundamental principles underlying this form of writing and speaking.

The fundamental principle of any form of composition depends upon its purpose. The purpose, in turn, depends upon the effect you wish to produce upon the reader or listener. You found in your exercises in writing narration and description that your purpose was primarily to be interesting or entertaining. In order to be entertaining you had to create images; that is, pictures — in narration, moving pictures, involving time; in description, pictures that required but a moment's notice. In both these forms of composition you appealed to the imagination.

The whole purpose of exposition differs from that of narration and description. Its object is to satisfy the mind when it wants to know something. You will not be dealing primarily in images or pictures, but in processes of thought. In explanation you will be engaged in guiding the thought of your reader or listener. Now just here lies the problem. In order to be effective, you will have to make clearness your object. This means that you will have to be very careful about the arrangement of your ideas. In fact, you cannot be clear unless you can think your subject through and then arrange your thoughts step by step, so that there is no doubt in the mind of the reader as to what you mean to say. Clearness then depends largely upon arrangement. Let that be your first concern.

The exercises in the following lessons will have as their object the development of clear expression. They will cover: (*a*) limiting the subject, (*b*) arrangement of material, and (*c*) definitions.

The first problem for you to consider will be the limiting of a subject so that it can be treated fully within the time allotted. If each member of the class is to have a chance to read his theme during the class period, the time for each exercise must be limited. A subject should be limited not only by the time allowed, but also by your knowledge of the subject and by the interest it may have for the audience. "Birds" is a subject too broad to be used for a class exercise. In the first place, you probably do not know enough about the subject to write under this title; only an ornithologist, after years of study, could treat the subject adequately. Second, the time allotted would not permit such an undertaking. "Psychology" is another subject that is too broad, besides being of no interest to the class as a whole. But suppose you limit the subject "Birds" to a particular bird, say "The Robin"; and if you then limit it again to an account of a particular habit of that bird, you will probably have a subject about which you may have some first-hand knowledge, a subject that will interest your audience, as "What a Robin Eats," one that you can treat fully in the specified time.

Exercise. Below is a list of subjects for you to compare. Keeping in mind the three tests explained above, select the ones you think are sufficiently limited for a class exercise. Be prepared to defend your choice in a class discussion. Try limiting those that are too broad. Mention a subject of your own choice about which you could write

fully in one paragraph, one that would require three to five paragraphs, one that would require much more time.

1. Automobiles.
2. The effect of smoking on the body.
3. Courtesy.
4. Horticulture.
5. Learning to drive an automobile.
6. Vitamins.
7. Health.
8. The effect of exercise upon the body.
9. Shakespeare's plays.
10. The care of rhododendrons.
11. How beavers build a dam.
12. Mountains.
13. Bears.
14. Airplanes.
15. A comparison of Mark Anthony and Brutus.
16. The effect of mountains on climate.

LESSON 42

Time Order in Explanation of a Process

In the next five lessons you will study several short expositions to see what means are employed to make this form of composition effective. The narrative arrangement in exposition is the simplest, because this arrangement of ideas depends upon time order. Under this type come explanations of (*a*) how objects are constructed by hand or machinery, (*b*) how animals behave, and (*c*) how plants grow. In order that the explanations of these subjects may be clearly presented, the arrangement of the material must follow step by step the correct time order.

The following selection from Jean-Henri Fabre, a great naturalist, is a fine example of clearness in the explanation of how something is made. This explanation was written when most of the work of making needles was done by hand.

How Needles Are Made

The first step is to reduce the steel wire to the size of a needle. This is done by means of a draw-plate, a steel plaque pierced with a series of holes, each smaller than the preceding. A little steel rod is thrust into the largest hole and forcibly drawn through it. In passing through this hole, which is a little too small for it, the metal rod becomes correspondingly thinner and longer. It is then thrust into a still smaller hole and again drawn out, becoming once more thinner and longer in the process. This operation is continued, passing from one hole of the draw-plate to the next smaller, until the wire acquires the desired fineness.

Then this wire, several strands at a time, is cut into pieces twice the length of a needle. The pieces are pointed at each end, first on a revolving sandstone similar to an ordinary grindstone, then on a wooden wheel covered with a thin layer of oil and a very fine hard powder called emery. Imagine glass reduced to an impalpable powder and you will have a sufficiently correct idea of what emery is. The first process gives a more or less coarse point; the second sharpens this point with extreme nicety. The pieces thus pointed at both ends are cut into two equal parts, each one of which is to be a needle. The workman then takes in his fingers four or five of these unfinished needles, spreads them out like a fan and puts the large end of them on a little anvil; then with a light blow of the hammer he slightly flattens the head of each. It is in this flattened end that later on the eyelet or hole of the needle will be pierced.

If you look at a needle attentively, you will see that the head is not only flattened, but also hollowed out a little in each side in the form of a gutter or groove, which serves to hold the thread. To obtain this double groove, the workman places the needles one by one between two tiny steel teeth which, moved by machinery, open and shut like two almost invisible jaws. Bitten hard by the shutting of these two teeth, the head of the needle is indented with a groove on each side.

Now the eye must be pierced, an operation of unequaled delicacy. Two workmen coöperate in this, each equipped with a steel awl whose fineness corresponds with the hole to be made. The first places the head of the needle on the leaden block, puts the point of his instrument in the groove on one side, and striking a blow with the hammer on the head of the awl, thus obtains not a complete hole, but merely a dimple. The needle is then turned over and receives a similar dimple on the other side. The other workman takes the needles and with the aid of his awl removes the tiny bit of steel that separates the two dimples. Behold the eye completely finished.[1]

How many steps in the making of needles are explained? How are these steps arranged? Study the first paragraph to find what words are used to connect the thought of one sentence to that in the next. For instance, what word in the second sentence refers to the first sentence? What part of speech is it? What new idea is introduced in the second sentence? What word in the third sentence connects it with the second? What part of speech is it? What new idea is introduced? Answer these three questions for the fourth, fifth, and sixth sentences. Clearness in exposition depends primarily upon: (*a*) proper arrangement, and (*b*) proper choice of connectives and transitional words and phrases. In the fourth paragraph you will note that the explanation of an operation consisting of several minor operations closely connected is put into one sentence: "The first places the head," etc. Note the effective use of "teeth" and "dimple."

Exercise. Write a short theme explaining fully some process involved in the construction of an object which you have made.

[1] From *The Secret of Everyday Things*, by Jean-Henri Fabre. Translated by Florence Constable Bicknell. Copyright, 1920, by The Century Company.

LESSON 43

Time Order in Explanation of Behavior

The narrative type of exposition is often used in explaining how an animal behaves. The object is not to tell a story, but to give a true, clear account of the behavior of an animal. The following paragraph is extremely clear.

A Faithful Door Keeper

What can this thing be which works like the piston of a pump, and opens and closes the door at each arrival? It is a bee, who has become the doorkeeper of the establishment. With her large head she stops up the top of the entrance hall. If any one belonging to the house wants to go in or out, she "pulls the cord"; that is to say, she withdraws to a spot where the gallery becomes wider and leaves room for two. When the other has passed, she returns to the opening and locks it with the top of her head. Motionless, ever on the lookout, she does not leave her post, except to drive away persistent visitors. [1]

What clever comparisons does the author use in the above to help you visualize the work of the bee? In the long treatment of any subject what is gained by introducing an occasional paragraph with a question? What part of speech is used to make each connection between sentences?

Exercise. Write a short account of the habits, or behavior, of an animal you have observed carefully. How does your dog behave under certain circumstances? Does your canary have interesting habits? Have you ever watched any of the following: *a squirrel*, *a robin*, *a turtle*, *a rabbit*, *fish*, *guinea pigs*, *white mice*, or *rats?* In writing this theme, keep in mind one particular purpose. Develop

[1] From *Insect Adventure*, by Jean-Henri Fabre. Copyright, by Dodd, Mead and Company, Inc.

this fully, step by step. In the paragraph from *Insect Adventure*, Fabre had for his purpose telling us how the bee acts as a doorkeeper.

LESSON 44

Time Order in Explanation of Growth and Chemical Change

Still more difficult to explain is the process of the growth of a plant, but if you have learned the trick of observing time order, and of thereby developing your subject step by step, you will have no difficulty with this kind of subject. Jean-Henri Fabre again shows his ability to be clear and therefore interesting in his account of how a plant grows.

You will be able to read the paragraph which follows with understanding and appreciation, if you know that *stomata* are invisible openings, and that *chlorophyll* is the green matter in plants. You are probably already familiar with the terms *oxygen*, *hydrogen*, *nitrogen*. *Carbon dioxide* is not unknown to you if you visit a soda fountain.

The crude or ascending sap, a liquid containing a very small proportion of nutritive substances in a very large quantity of water, is absorbed from the soil by the roots and conveyed to the leaves by the sap-wood. There, filtering from cell to cell, it is distributed throughout the substance of the leaf-blade, and the superabundant water, necessary for the transport of the alimentary substances, is exhaled in the form of vapor from the stomata. At the same time, while evaporation concentrates their contents, the cells receive the carbon dioxide derived from the atmosphere. Under the influence of sunlight the granules of chlorophyll split the gas into its two elements. The oxygen makes its way through the membranous walls of the cells, enters the tortuous

corridors of the cellular tissue, until it reaches the air-chambers and finally the stomata, which reject it simultaneously with water vapor. The carbon remains in the leaf; not isolated, nor yet in the form of an impalpable black powder, for it instantly combines with the ingredients contained in the ascending sap. The cavity of a cell is not merely the laboratory of decomposing carbon dioxide; it is also, and in a far greater degree, a laboratory in which new compounds are prepared; wherein chlorophyll, aided by the sunlight, arranges the elements in fresh formations. The carbon, therefore, is immediately transformed; it finds in the cell, conveyed thither by the ascending sap, the three other organic elements: the oxygen and hydrogen of water, the nitrogen of certain nitrogenous or ammoniacal salts; and by combining with these it instantly becomes the raw material of sugar, starch, wood, fruit, or flowers, without ever passing for a moment into the state of ordinary carbon.[1]

The paragraph above is developed by the narrative method, step by step. The author carefully observes time order. That is the reason this piece of difficult explanation is so clear. Make an outline showing the steps in the development of this paragraph. Does the author at any time depart from the time order in the process of the development of the plant? What two definitions does the author give?

Exercise. Look up the subject of digestion, or how food is converted into blood; also find out what chemical change takes place in the lungs when we breathe. Get the details of these processes clearly in mind. Come prepared to give an explanation of one or both of these processes in class. You may prefer to explain what took place in a simple experiment of your own that involved a chemical change. Remember that you must visualize the process and develop your talk step by step in the proper time order.

[1] From *The Wonder Book of Plant Life*, by Jean-Henri Fabre. Reprinted by permission of J. B. Lippincott Company, publishers.

LESSON 45

Definition in Exposition — Logical Order

In the last lesson you found some words that needed to be defined for a clear understanding of the paragraph to be analyzed. In fact, definition is a very important subject in the treatment of exposition. Whether you need to define the terms you use depends upon whether your audience is familiar with the meaning of those terms.

To be able to define clearly and accurately is a long step toward clear thinking and clear writing. You have probably heard many definitions given in which the words *when* and *where* were used. These words are often used incorrectly to introduce substantive clauses. The following definitions are incorrectly stated.

1. The great occasion was when the trans-Atlantic flyers arrived.

2. Digestion is where food is assimilated by the blood and converted into tissue.

These two definitions can be made correct by using nouns to define nouns. "The great occasion was the arrival of the trans-Atlantic flyers." Here *arrival* is used for *occasion*, a noun to define a noun; the result is a correct sentence. The second sentence should read, "Digestion is the process by which food is assimilated by the blood and converted into tissue."

Many awkward, inadequate, inaccurate attempts at definition are made because speakers and writers do not master and apply two simple rules. These two rules are: (*a*) put a term in its own particular class, that is, in a large group; and (*b*) distinguish it from other terms in that class. When you select a term to be defined, as *a*

peninsula, you first put it into a class by saying, *is a body of land.* Now you know it belongs to a certain genus or family. But there are many kinds of bodies of land. So your next step is to differentiate a peninsula from other members of its genus or family. So you finish your definition by adding *attached to a larger body of land and almost surrounded by water.* That differentiation distinguishes it from a continent and an island. There are three steps: (*a*) naming the term, or the species; (*b*) naming the class, or the genus; and (*c*) differentiation.

Exercise I. Study the following logical definitions. From each, list in three columns: (1) the word that names the term or species; (2) the word that names the class or genus; (3) the words that differentiate.

1. A square is a plane having four equal sides and four right angles.
2. A submarine is a boat that may be submerged.
3. An island is a body of land entirely surrounded by water, and smaller than a continent.
4. A window is an opening in the wall of a building through which light and air may pass.
5. An adobe is a structure made of sun-dried brick.

Exercise II. Watch yourself and your classmates for a week to see whether *when* and *where* clauses are used incorrectly in definition in science, mathematics, or English. Rewrite any incorrect definitions you hear or see, and bring them to the class for criticism.

Exercise III. Criticize the following definitions.

1. An automobile is a contrivance which carries people.
2. An automobile is a vehicle which runs on four wheels.

3. An automobile is a vehicle for traveling without rails which is propelled by internal combustion.
4. Fertilization is the process of rendering fertile.
5. A quadrilateral is when a figure has four sides and four angles.

Exercise IV. Write correct definitions of the following.

1. A submarine.
2. A radio.
3. A triangle.
4. A door.
5. An isthmus.
6. A violin.
7. A chair.
8. A rectangle.

What difficulty do you find in defining a river, a lake, a mountain?

LESSON 46

Logical Order in Explanation of Working of Natural Law

The problem in this lesson will be the explanation of the operation of a machine or apparatus that depends upon some principle or law of nature. If you will be careful to explain the principle first, and then the application, step by step, arranging everything in logical order, you will probably have no trouble in making yourself clear.

Most expositions of this type are accompanied by a drawing. But keep in mind that the more obscure you are the more dependent you are on drawings and pictures of the machine you are to explain. Whenever you think you must use a picture or drawing to make a device clear, put forth your strongest efforts at that point to make a word picture. If possible, use a good comparison that will appeal to your audience and produce a mental picture. Remember

that you are not training yourself to interpret drawings or pictures, but to write exposition; that is, by means of words you are taking your reader or audience, step by step, through the working of a process.

The paragraphs below explain the use of the force pump. What is explained in the first paragraph? Point out the steps in the working of the pump as explained in the second paragraph. If the order were changed, would the explanation be as clear?

A knowledge of air pressure is necessary in order to be able to plan how to deliver water into the house. We have already seen that air has weight. If you place a smooth card over a tumbler of water and invert them carefully, you can lift the tumbler with the water in it and the card will not fall off. A moment's thought will tell you that something is pressing upward on the card, or that the air pressing against the card weighs more than the water held in the glass. We must apply this same principle of air pressure to the pump in order to understand how it works. The tube of the pump extends down into the water of the well or cistern. The upper part holds a piston containing a lifting valve. Another valve is placed at the top of the tube just where it enters the barrel of the pump. When the piston is raised, the water is pushed into the tube by the weight of the air pressing down on the water in the well or cistern.

When the piston is lowered, the valve in the piston opens, thus allowing the water to run into the space above the piston. On the next upward stroke of the piston this water which is held above is lifted higher in the tube until it flows out of the pump. This pump, known as the lift pump, will raise water to a height of about 33 feet only because the weight of the air, which presses down with a force of fifteen pounds to the square inch upon the surface of the water in the cistern, cannot balance a column of water higher than 33 feet. In practice the lift pump will rarely raise water more than 28 feet because of leakage around the piston and valves.[1]

[1] From *Civic Science in Home and Community*, by Hunter and Whitman. Copyrighted by American Book Company.

Keystone & Ewing Galloway

These boys and girls are learning a process. What processes do you know well? Can you explain one clearly and accurately?

Exercise. Write an explanation of the working of a machine or apparatus with which you are familiar. Remember to explain the principle first in a simple way. The following questions may help you. On what principle is a cream separator built? Before the separator was invented, what simple device did the housewife have that illustrates this principle? On what principle are gas engines constructed?

Do you understand the working of any of the following?

1. A vacuum cleaner.
2. The electric motor.
3. An airplane.
4. A dirigible balloon.
5. A radio.
6. An electric light bulb.
7. An ice cream freezer.
8. A fireless cooker.
9. The rotary egg beater.
10. Iceless refrigerator.
11. The regulated oven.
12. The electric washing machine.

LESSON 47

Spelling Test

Prepare the ten words below as a part of a test for to-morrow. Review all the spelling words on pages 28–34, 56, 77, 88, and 101.

To-morrow your teacher will dictate one hundred of these words for you to write correctly. A perfect paper, or a paper with one word misspelled, should entitle you to a grade of *Excellent;* two words misspelled to a grade of *Good;* three words misspelled to a grade of *Fair;* any paper containing over three errors should be marked *Poor*, or as a *Failure.*

endeavor	defense	custody	brilliant	contempt
baggage	announcing	believe	activities	squadron

LETTER WRITING

LESSON 48

The Business Letter

The ability to do something perfectly is a great satisfaction. To be able to say to one's self, "If I work hard enough I can do this particular job just as well as any one else," gives one a feeling of confidence that leads to success. Now this is just what you can say to yourself as you take up the study of the formal types of the letter, the most important of which is the business letter. Under this type are classified letters that are used (1) to order merchandise, (2) to ask for information, (3) to answer an inquiry, (4) to apply for a position, and (5) to make, or answer, a complaint. Certainly you will meet with situations that call for the writing of business letters.

The reason the business letter is so easy to master is that the form has been established by usage. You do not have to devise plans for making your letter look attractive. That has all been done for you. All that you have to do is to imitate. Of course one does not like to imitate without knowing why. In the study of the best forms the reasons for imitation will be explained to you in detail. Then you will master the forms so that the writing of correct business letters will be a habit. Mastery makes your work easy; it makes you like your tasks. The mastery of the letter-form is similar to the mastery of the multiplication table;

the task is definite; it can be done by systematic application. The exercises that follow will be so definite and simple that you will be able to master them. You should not be satisfied unless you earn a perfect mark.

There are six parts to a business letter: the heading, the introductory address, the salutation, the body, the complimentary close, the signature. The forms of these parts have been developed through a long period of time. The principle involved is that of usefulness. The business letter must not waste the time of the reader. Therefore, custom has established certain forms for the different parts, cutting out all unnecessary words. Usage has established also a certain place for each part. We expect to find the heading in the upper right-hand corner. If it is placed elsewhere confusion follows, and time is lost. This is annoying to a busy person. For the same reason the other parts of a letter have their particular places. If they are put in an accustomed place, the reader can see at a glance where the letter comes from, to whom it is addressed, and by whom it is written. These are the facts he wishes to know first.

The first impression that the reader should get is that of attractiveness. This quality is due to legible handwriting and correct spacing. A crowded letter is not pleasing. The reader must be unconsciously pleased. If he is not, he is again annoyed, and again his time is wasted. The second impression should be that of courtesy. Certain expressions help to give this quality; brevity also helps, since to waste a busy person's time is not courteous.

In the letter on page 126, name the heading, the introductory address, the salutation, the body, the complimentary close, the signature. Look in the dictionary

1060 Alston Road,
Cleveland, Ohio.
June 2, 19—.

Maynard and Burke, Inc.,
1147 Carnegie Ave.,
Chicago, Ill.

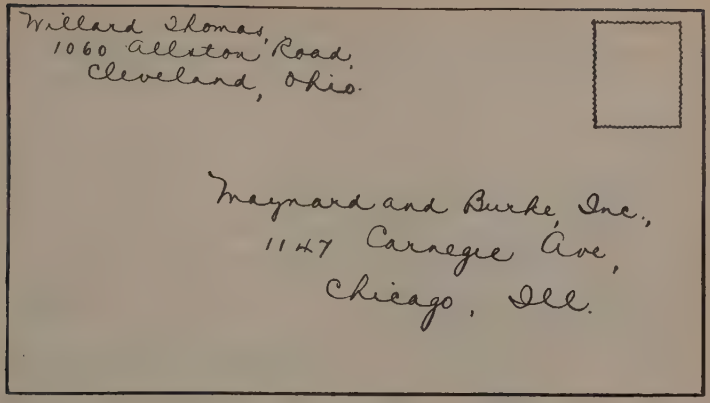
Gentlemen:

Please send me by express, collect, the following, as advertised in your catalogue.

1 Correct Motor Meter #39	$7.40
1 Handy Car Jack #61	4.75
1 Protected Garage Light #18	1.95

You will find inclosed my father's check for fourteen dollars and ten cents ($14.10) in full payment for the above.

Yours very truly,
Willard Thomas



for the meaning of *salutation*, if you do not already know it. How are its parts arranged? Where is it placed? Why?

Most business letters, especially typewritten ones, use the block form with no end punctuation, or open punctuation as it is called. Which form is used in the letter on page 126? Of what type is the punctuation? A letter should be consistent, using either end punctuation or open punctuation, block form or indented form.

Why must one always use punctuation between the name of the city and the name of the state? Why is a comma used between the day of the month and the year? Why is the name of the month written out and not indicated by a figure? What names of months are usually abbreviated?

Of what does the introductory address consist? Is it included for the sake of usefulness, attractiveness, or courtesy? How careful should you be to get this address exactly as the company writes it? Watch the punctuation. Have you noted that some incorporated firms include the article

the in their titles? That others use an abbreviation — *Co.?* Can you be too exact in the spelling of names? Do you like to see your own name misspelled? Official titles before the name may be abbreviated in the introductory address, but not when they follow the name. Academic degrees, which follow the name, are abbreviated, as *A.B.* How many lines are there in the introductory address? In the letter on page 126 how are they indented in relation to each other? How punctuated? Where is the beginning of the first line placed?

What is the purpose of the salutation? What is the effect if it is omitted? Why is it short? Where is it placed in relation to the introductory address and margin? What punctuation follows the salutation in a business letter? Under what circumstances would you use *Gentlemen? Dear Sir?*

The established forms of business salutations in which individual men are addressed are as follows:

My dear Mr. Blank:	My dear Sir:	Dear Blank,
Sir:	Dear Sir:	My dear Frank,
Dear Frank,	My dear Blank:	Dear Mr. Blank:

Exercise I. Arrange the salutations above in order, proceeding from the more formal to the less formal. Which would you rarely use in business? What do you discover about punctuation after the salutation?

If the women members of a firm are addressed, substitute *Mesdames* for *Gentlemen.* In case an individual woman is addressed, substitute *Madam* for *Sir; Miss* or *Mrs.* for *Mr.*

Exercise II. Arrange the proper salutations for a business woman, proceeding from the more formal to the less

formal. Titles may be used, but not in place of names, and they should not be abbreviated in the salutation unless they are academic degrees.

LESSON 49

Correct Forms for Letter Writing

Exercise I. Write the introductory address and proper salutation for the following:

1. The superintendent of schools of your city.
2. The president of a company.
3. The secretary of a firm.
4. The manager of a football team.
5. A firm represented by a woman.
6. A firm represented by several women.

Be able to explain your choice orally in class. Keep in mind that your choice depends upon the degree of intimacy you have with the person for whom the salutation is used.

What does the body of the letter contain? Why is the body of the letter on page 126 a good one to imitate? If you consider usefulness, attractiveness, courtesy, how does the body of this letter save the time of the reader? How is it placed in relation to the space? The following expressions are no longer good form: *Hoping to hear from you soon*, *I remain*, and *I am*.

Of what does the complimentary close consist? What is its purpose? *Yours truly* is the most commonly used complimentary close, although sometimes considered a little abrupt. Should there be the same degree of formality in the salutation and the close?

Exercise II. Arrange the following in order, proceeding from the more formal to the most personal, keeping in mind that a complimentary close introduced by *Yours* is less formal than one introduced by an adverb.

Very sincerely yours,
Yours truly,
Yours very truly,
Very truly yours,
Sincerely yours,
Yours very sincerely,
Very respectfully yours,
Yours very respectfully,
Yours sincerely,
Truly yours,
Respectfully yours,
Yours respectfully

How is the complimentary close placed in relation to the signature and margin? How punctuated? What is the effect if open punctuation is used in the salutation and another form is used in the complimentary close? What use is made of capitals in the complimentary close?

Exercise III. Write the proper complimentary close for each of the following salutations:

1. My dear Mr. Jones:
2. Gentlemen:
3. Dear Professor Scott:
4. Dear Sir:
5. Dear Mrs. Harlor:

The signature has a special form indicating good taste. A man should never use the prefix *Mr.* A woman may use for explanatory purposes *Miss* or *Mrs.* in parentheses, as (*Miss*) *Jane Strong*. Where is the signature placed in relation to the margin and complimentary close?

Attractiveness is obtained by proper spacing and balancing of parts. In the letter on page 126, compare the size of the page with the margin; with the space left at the top; with the space at the bottom. Compare space left between lines with space left between parts.

The regular size of a business letter is eight and one half by eleven inches. A letter should be well centered on the page. This requires planning in advance. The customary practice is to leave a margin of an inch on both sides of the letter, and to leave the same space between the end of the letter and the bottom of the page as there is between the beginning of the letter and the top. There should be two or three times as much space between the parts of the letter mentioned above as between the lines. If a letter is well centered and spaced, it should have the effect of a well-arranged picture with a suitable frame.

The envelope address should be the same as the inside address. Where is it placed in relation to the space? Where is the return address placed? Is terminal punctuation necessary? Is the symbol # necessary? Which is correct, *In care of*, C/o, %? Give a good reason for not abbreviating the names of the States. Short names like Ohio and Iowa are invariably written out. Compare the envelope on page 127 with the letter on page 126.

LESSON 50

The Writing of a Business Letter

Exercise I. Now that you know what should go into the parts of a letter and how they should be punctuated and spaced, you are ready to write a letter ordering several articles. Secure a catalogue of books, of flowers, of any kind of merchandise. If ordering from a catalogue, or if answering an advertisement in a newspaper or magazine, be very careful to copy distinguishing details of descriptions.

If possible use standard business stationery (size $8\frac{1}{2} \times 11$) of good quality. The letter ordering merchandise is the simplest business form to master. You should be able to get every detail of the parts correct, and so placed that they are easily read. Then your order is likely to have prompt attention.

On the reverse side of the sheet draw a rectangular space the size of a business envelope. In this space write the envelope address and return address for your order letter.

Exercise II. Write a letter to the publishers of a magazine that you like, ordering a subscription for a year, stating the month it is to begin, and whether you are inclosing a money order or a check. What is a money order? In this letter be careful not to use an unnecessary word.

Exercise III. Write a letter to a firm in which you call their attention to the fact (*a*) that they have sent you a damaged article, or (*b*) that they have failed to fill your order completely.

LESSON 51

The Letter of Inquiry

Every one has occasion to write letters asking information or making requests. A great deal of care should be taken with the body of this type of letter. The chief object is to get a reply; therefore, this type of letter should be specific, brief, concise, and courteous. Your first sentence should show the purpose of your letter. Under what circumstances would you inclose a stamped envelope?

Exercise I. Criticize the following, as the body of a letter of inquiry to a librarian.

> I would like some information concerning the U. S. Treasury. May I have an answer by return mail? Thanking you in advance,

Exercise II. The following expressions, once in general use, are no longer considered good form.

take my pen in hand	yours of recent date
in reply would say	esteemed favor
contents carefully noted	at your earliest convenience
please remit and oblige	called to our attention

Bring to class similar expressions that are outworn, or not good form.

Exercise III. Write one of the following letters.

1. To the principal of the school you attended formerly, asking for a transcript of the courses you studied and your grades in them.
2. To a librarian asking for a list of books about a subject in which you are much interested.
3. To the owner of a farm through which runs a trout stream, asking permission to fish in it.
4. To the owner of a piece of land asking permission to camp there for a week.
5. To the captain of a football, baseball, basket-ball team of another town or city asking for a game.
6. To an automobile club asking the condition of the roads of a certain route.
7. To a firm asking for samples and prices of goods you have seen advertised.

These are only suggestive. No doubt you can think of other inquiries you would like to make. Your letter will be criticized in class for courtesy, brevity, and exactness.

LESSON 52

The Letter of Application

The ability to sell one's own services by letter is very important to any one who expects to earn his living. By this time you will have mastered the form of the business letter. Your main concern now is with the body of the letter, where good judgment must be shown in deciding what information a prospective employer will want to know, and what part of that information shall be furnished by you and what shall be given by your references. Your personality, training, experience, character, and habits are important matters to an employer. Your letter will reveal your personality, whether courteous or disrespectful, neat or slovenly, careful or inconsiderate, boastful or modest. You cannot state these qualities; they must be gathered from the effect of your letter. A statement of your age, training, and experience can be made by you in a straightforward manner. Information concerning your character and habits should be furnished by reliable people who have known you personally.

Exercise I. Write a letter applying for employment where you think you are qualified to serve. If possible, make this letter an answer to an advertisement, or mention some other source of information. State where you learned of the position; if you wish, attach to your letter the advertisement you have cut from the newspaper or magazine. State directly that you are an applicant.

Exercise II. Write a letter to a person asking his permission to use his name as a reference.

PUNCTUATION AND CAPITALIZATION

LESSON 53

Punctuation and Capitalization

The purpose of punctuation is to make sentences clear and easy to read. When punctuation marks are omitted, much of the reader's time is wasted trying to determine what the writer means. Reread Exercise III in Lesson 17 (pages 42 and 43) for verification of this statement. In several other lessons your attention has been called to the use of end punctuation and of the comma in relation to the construction of sentences, and you have studied carefully the proper punctuation of the letter form.

The purpose of the exercises in this lesson is to determine just what punctuation gives you trouble, to reduce your difficulties to a few problems, and then to give you opportunity to work on these problems intensively.

Exercise I. The comma is the most troublesome, but you have probably mastered its use except in a few cases. The test below calls for the most common uses of the comma. Write the following correctly.

1. My address will be 263 Elm Street Dayton Ohio after March 3 19—.
2. John come here.
3. You may go John.
4. Long before you were up John I was looking for you.
5. This is Jane the prettiest hat I could find.

6. Michael Pupin the inventor was born in Hungary.
7. No birds cannot swim.
8. Yes fishes can swim.
9. Well that is finished.
10. Patrick Henry said "Give me liberty or give me death."
11. "I will be good" declared Queen Victoria when she became queen.
12. "You can fool some of the people a part of the time and a few of the people all the time" said Lincoln "but you cannot fool all the people all the time."
13. The colors are red white and blue.
14. They visited Belgium Russia and France.
15. He can paint write and sing.
16. I was terrified at the howling of the wind at the sound of the waves and at the flashes of lightning.
17. He was able to see the banker to secure the money and to pay the debt.
18. I want to know who he is where he lives and what his qualifications are.
19. Before you start the automobile should be inspected.
20. Ever since that date has been fixed in my mind.
21. Although you may be justified in getting your way sometimes it is better to compromise.
22. Leaving the house by the back door he started straight for the barn.
23. These are I believe the most common uses of the comma.
24. I shall go to the city but Mary will stay at home.
25. The boys will put up the tent and the girls will prepare the supper.
26. The man expects to stay for he has no money to pay his fare.
27. I could not mail my letter as the post-office was closed.
28. They were very hungry and so they ate their dinner early.
29. Thomas Jefferson who wrote the Declaration of Independence lived at Monticello.

Exercise II. Study the sentences above as to construction, and formulate rules for the comma. The following

questions may help you. Compare the wording of your rules with the rules in the Appendix, pages 562 to 564.

1. What omissions do the commas stand for in this sentence?

2, 3, 4, 5. How are the nouns *John* and *Jane* used in these sentences?

6. How are the words *the inventor* used in this sentence?

7, 8. Have *no* and *yes* any grammatical relation to the rest of the sentences?

9. Is *well* an introductory expression?

10, 11, 12. State the rule for the use of the comma in quotations so that it will include these three sentences.

13, 14, 15, 16, 17, 18. In each case what part of speech or part of a sentence is used in a series?

19, 20, 21. Where is the adverbial modifier usually placed? Where is it placed in these sentences?

22. By what kind of phrase is this sentence introduced?

23. What parenthetical expression is used in this sentence? Name other expressions of the same type.

24, 25, 26, 27, 28. What kind of sentences are these? Before what words are commas placed?

29. What is the adjectival clause in this sentence? Does it add information about Thomas Jefferson?

Exercise III. Study the rules for the use of periods, exclamation points, question marks, and capitals on pages 559, 560, and 565 to 567. Rewrite the following sentences, punctuating and capitalizing them correctly.

1. Did you see captain e l smith
2. Where is he going
3. he is going to the circus
4. How i wish i could go
5. He left wed, jan 6, 1903
6. Have you read *the man without a country*
7. One of my favorite historical novels is *to have and to hold*
8. I met prof c m anderson and mr john m white
9. I hope you will meet general armstrong and doctor small

10. Women like french styles
11. The title of his article was *how I earned my first money*
12. Shakespeare lived during the elizabethan age
13. We are sending you a sample of brix, our best soap
14. the time is out of joint; o cursed spite,
    that ever I was born to set it right

Exercise IV. Study the rules for the use of the comma in the Appendix, pages 562 to 564. Rewrite the following sentences, punctuating them correctly.

1. Yes I accept.
2. No I cannot come.
3. Oh I didn t see you.
4. Well let me hear from you.
5. Mr. Edwards the lawyer took the case.
6. When do you expect Mr Bailey the artist?
7. Alfred the Great translated books for his people.
8. Sarah where are you going?
9. I am going home Alice.
10. Where are you going Sarah after you arrive home?
11. The apple tree has always I think been sprayed in the spring.
12. I would not however take any chances.
13. The place being accepted the engineer went on with the work.
14. The officer seeing the automobile approach blew his whistle.
15. He was born in Salem Mass Oct. 3 1809.
16. Men women and children crowded the station.
17. They were waving flags and shouting hurrahs.
18. They returned tired hungry and silent.
19. She learned to bake a cake to roast a chicken and to broil a steak.
20. Jane is tired of making beds of washing dishes and of sweeping floors.
21. Please tell me what train you will take what hour you will arrive and at what station I may meet you.
22. I was glad I had looked for an automobile was coming down the street.
23. If I have time to sew the dress will be finished.

24. Whenever you think you have time to solve the problem I shall be glad to help you.

25. While I was washing a cat came into the room.

26. Instead of making high grades like you he is indifferent to his work.

27. Ramsay MacDonald who visited the United States to promote peace was born in Scotland.

28. The automobile was making thirty miles an hour but the driver was very careful.

29. He found the boat at the foot of the dam but he could not find the oars.

Exercise V. Study the rules for the use of the colon and the semicolon in the Appendix, pages 561 and 562. Rewrite the following sentences, punctuating them correctly.

1. I found the following articles in the attic a spinning wheel a candle mold and an old quilt.

2. The rule read as follows use a period after a declarative non-exclamatory sentence also after an abbreviation.

3. Dear Sir

4. Please send me the following 1 quart of milk, 2 dozen eggs, 2 pecks of potatoes.

5. The question is this Have we enough good players to make a team?

6. The house needed a new coat of paint otherwise it was in good condition.

7. She was weary in fact she was exhausted.

8. He took his seat at the wheel of the automobile he turned on the ignition with his left foot he very carefully put in the clutch he quietly shifted the gears into first then he stepped on the accelerator.

9. Her English is very poor therefore she cannot hope to get a position as stenographer.

Exercise VI. Study the rules for the use of quotation marks in the Appendix, pages 560 and 561. Rewrite the

following sentences punctuating them correctly. Watch the position of commas and end punctuation.

1. Here she said is the letter you wrote
2. Do you expect your father asked Henry
3. Did he say I expect my father to-morrow
4. I expected you yesterday Mary said Alice Why didn't you come
5. The fog was heavy to-night said Henry I could scarcely see.
6. Where did you put my book asked Mary
7. I took it into the library said Helen. You requested me to return it.

Copy and supply correct punctuation.

Guess this one said David Armstrong who had gone to work as an office boy in a publishing house. What is it that you can't see or smell or taste, can't buy or sell, that is as dangerous as a bullet and is afraid of nothing but an open door?

Coal said Jimmy Brewer.

Wrong was the answer. A chorus of Ahs and Ohs came disgustedly from the younger lads.

'Tisn't anything said the biggest one, now is it?

Yes it is replied David proud of his wisdom it's carbon monoxide gas the gas that gets you in a closed garage.

Can't you ever close your garage doors asked a little boy.

Sure, returned David but never have the doors closed when the engine is running. Carbon monoxide gas will make a man unconscious in five minutes.

We're safe at our house declared one of the crowd. We keep our car in a big garage with lots of other cars.

Well said David that may be safe enough but is your house safe? Carbon monoxide gas is formed in kitchens and bedrooms when the gas we use is only partly burned up because the appliances are out of order. If the doors and windows are shut tight, the person in the room has a headache, begins to feel drowsy, and becomes unconscious in no time at all, just because carbon monoxide gas is being thrown into the atmosphere.

PART ONE: SECTION TWO

SENTENCE STRUCTURE

LESSON 1

Simple and Compound Sentences

A good workman occasionally takes an inventory of his tools. He usually makes this inspection before he undertakes a new job. He sees that his implements are in workable order. All of us know the satisfactory feeling of cutting with a sharp knife or pair of scissors, and the maddening experience of trying to sew with a dull needle or to saw a board with an unsharpened saw. Not only does the good workman see that his instruments are in good working order, but he sees that he has the right kind for each particular job. To use the wrong tool in mending a machine may injure the parts beyond repair. The good workman knows how to select the right tool unhesitatingly, and to use it efficiently.

Now, of course, you want to be a good workman and not a slovenly one. You want to acquire accuracy and speed in the selection and use of the tools of the English language. Effort has been made to help you keep certain tools of language in good shape. Frequent spelling lessons may

Ewing Galloway

This wood carver prizes his tools. Do you keep a good set of English "tools"?

have kept you from becoming rusty; timely reference to punctuation, capitals, and clear sentence formation may have helped you to do clean-cut work.

You are now ready for a new job requiring better tools. You have had new experiences and formed new opinions; your new problem will be to put those experiences and opinions into effective English. You will ask yourself whether you have enough or suitable tools for this new piece of work. You will expect to do finer and more accurate work. You will of necessity be required to add to your English "kit" new tools — those which can do more delicate work, which are exactly fitted to the kind of material with which you work. You have had experiences just as interesting as those of many another person, and your opinion on certain subjects is just as worth while as that of others. Your problem is to relate these experiences and explain these subjects in a manner that is interesting, accurate, and effective.

The most important implement of language is the sentence. You have had some practice in framing clear sentences by placing modifiers correctly. You will now need to study the structure of different kinds of sentences and determine which kind is best suited to express a particular kind of thought. You have already classified sentences as to their use: declarative, interrogative, exclamatory, non-exclamatory. Sentences are also classified as to form or structure.

The **simple sentence** makes a single statement, as *Birds fly*. It consists of one principal clause. The subject may be compound; that is, it may have more than one noun or pronoun: "*Canaries and robins* sing." The predicate of a simple sentence may be compound also, as "Birds *fly*

and walk." "Horses and men walk and run" is a simple sentence. Both predicate verbs belong to both subjects. But when you say, "Birds fly and fishes swim," you have a **compound sentence.** Compound sentences consist of two or more principal clauses.

Simple sentences are not necessarily short. The subject may be modified by an adjective, by a participle, by a noun or pronoun in the genitive case, by a phrase, by a noun in apposition. These modifiers, single words or phrases, have the function of adjectives. The predicate verb may be completed by a predicate noun, a predicate adjective, a direct object, an indirect object; it may be modified by an adverb, or by an adverbial phrase.

Exercise I. Explain the use of the italicized words and phrases in the following sentences.

1. Books *of travel* are very interesting.
2. Mr. Hoover, *Secretary of Commerce*, was nominated.
3. *Several* persons were hurt.
4. She bought my *mother* some *flowers*.
5. *While crossing the street*, he was hurt.
6. The man was *severely* injured.
7. *Looking behind him*, he saw a *cloud* of dust.
8. *Leaving the automobile for a moment*, he stepped into a shop *to buy a tire*.
9. My *mother's* home *on the hill*, a large colonial *house*, was struck *by lightning*, and badly burned.
10. The boys, *dressed for a hike*, passed through the yard.
11. *Her* name appears twice.
12. The apple is *red*.
13. London is a large *city*.
14. The man wanted is *he*.

A simple sentence containing a compound subject and a compound predicate, each having modifiers of various kinds,

becomes a somewhat complicated structure. Care, then, has to be taken, even in the structure of the simple sentence. The chief object of any sentence is clearness.

A common fault in construction is shifting the plan of the simple sentence after it has been started. In the sentence, " Standing on the top of a hill, a large lake could be seen," the writer evidently had in mind at first the subject *we*, but he changed his plan and made *lake* the subject. The result is a **dangling modifier.** A phrase at the beginning of a sentence introduced by a participle should modify the subject, unless the construction is absolute. For example of absolute construction, see Appendix, page 533.

Exercise II. Reconstruct these sentences so that the participial phrases modify the correct word. Note the effect in clearness.

1. While crossing the street, my hat blew off.
2. Having selected our places, the game started.
3. Arriving late for the concert, the usher requested us to stand throughout the first number.
4. Leaving the main road for a few miles, the mountain appeared in full view.
5. In talking to Mr. Jones, he told me you intend to resign.
6. By pruning trees skillfully, they can be made beautiful.
7. While going through the forest, a strange bird flew over my head.

Another shift that produces confusion is that of changing the structure when the thought requires the same form, or **parallel structure.**

" To write a letter is more satisfactory than if you send a telegram " is a poor sentence. The parallel thoughts *to write a letter* and *to send a telegram* should be expressed in the same form; that is, in an infinitive phrase. You can see that the

thought is more quickly grasped in the sentence, "*To write a letter* is more satisfactory than *to send a telegram.*"

Exercise III. In the following sentences, what are the parallel thoughts?

1. To err is human, to forgive, divine.
2. Seeing is better than believing.
3. The dog ran back and forth, barked incessantly, and frightened everybody.
4. We were pleased at the prospect of staying at the cottage and of not paying anything.
5. There are three ways of studying animals; by observation, by reading books, and by listening to stories about them.
6. In Chicago most of the meat of the country is packed; in Minneapolis most of the flour is made.

Exercise IV. Rewrite the following sentences, avoiding shifts of construction.

1. Walking is better exercise than to ride.
2. One can improve one's speech by proper articulation, if one breathes deeply and enunciates clearly.
3. The balloon rose slowly, moved gracefully forward, and was seen to be headed for the South.
4. Young men can show their courtesy by standing until others are seated, and if they will help children and elderly women across the street.
5. We find it necessary to eat, but we do not find gorging is necessary.
6. The driver began putting on his brakes and to shift into second.
7. Some of the things necessary to make a good stenographer are speed, accuracy, and to be neat.
8. Golf, tennis, and playing volley ball furnished opportunity for exercise.
9. He accepted the position because he liked the work and for the money.

LESSON 2

The Complex Sentence: The Adverbial Clause

The **complex sentence** consists of one principal clause, and one or more subordinate clauses. The principal clause can stand alone; that is, it expresses a complete thought. The subordinate, that is, the dependent clause, does not express a complete thought when used alone. All subordinate clauses are used like single words, as nouns, adjectives, or adverbs. That is why they are subordinate. A subordinate clause cannot make a sentence, because it is really used as a noun, an adjective, or an adverb.

In the sentence, "He walks slowly," *slowly* is an adverb telling *how* he walks. If we say, "He walks as if he were tired," *as if he were tired* is a clause in form, but in its use it is only an adverb, just like *slowly*. You may test the clauses of a sentence by reading them aloud separately. Remember that it is the connective which makes a clause subordinate.

Exercise I. Copy the following sentences. Draw one line under the principal clause, two lines under the subordinate clauses.

1. I will stay if you wish to go.
2. He left after I came.
3. I asked them to appear as I called their names.
4. The dog trembles whenever he hears thunder.
5. The aviators were in New York while I was there.
6. He asked me if I wanted to go.
7. The soldier goes wherever he is bid.
8. He knows where the squirrel hides the nuts.
9. John explained why the automobile stopped.
10. I know when he is going.

11. The man came because he was needed.
12. I understand the proposition since you have explained it.
13. Take the umbrella, as it may rain.
14. She acted as if she were tired.
15. I write better than she does.
16. The temperature was very hot, so that all the ice melted.

Exercise II. The subordinate clauses in the sentences above are adverbial clauses. Draw three lines under the word you think the clause qualifies or explains, or give the word orally.

Exercise III. Make a list of the connectives in the sentences in Exercise I.

In the construction of long sentences you may find that they read more smoothly or make better sense or are more emphatic, if the adverbial clause is occasionally placed at the beginning. Why? Should the adverbial clause always come at the beginning of the sentence? Why not?

Exercise IV. If the adverbial clause in any of the following sentences is of less interest than the principal clause, reconstruct the sentence by placing the adverbial clause at the beginning. Notice the effect. How should the sentences in which the adverbial clause comes at the beginning be punctuated?

1. I decided that you were wrong after I had read your statement.
2. I wish that we had more stringent laws whenever I hear of cruelty to animals.
3. You had better make a thorough investigation before you decide what you will do.
4. A triangle is isosceles if two of its sides are equal.

5. I expect to do some shopping, to visit the museum, and to go to the theater while I am in the city.
6. His apology must be sent before I accept.
7. The dog jumped up when the man knocked.

LESSON 3

The Adjectival Clause — *who, whom*

Subordinate clauses may be used as adjectives; that is, they may modify nouns or pronouns. They are then **adjectival clauses.**

Exercise I. Copy the following sentences. Draw one line under the subordinate clause; two lines under the word it modifies.

1. The man who was here yesterday is my brother.
2. I saw the girl who sang at the concert.
3. She is the woman who visited my mother.
4. Mr. White, whom you saw yesterday, is my friend.
5. The boy to whom you refer is a pupil in this school.
6. The dog which bit the boy has been muzzled.
7. The house that was burned belonged to my father.
8. The hat which you liked is sold.
9. He took the picture which the artist selected.
10. The teacher approved of the books which the librarian recommended.
11. He will choose those who are fitted.
12. He who does wrong will be punished.

Exercise II. Make a list of the words introducing the adjectival clauses in the sentences above. These words are **relative pronouns.** They relate or refer to preceding nouns. *Who* and *that* are used to refer to persons, *which* to things.

Exercise III. Some difficulties occur with the use of the relative pronouns *who* and *whom* in adjectival clauses. Study the sentences below. The form of the relative pronoun depends upon its use in the adjectival clause. In deciding what form to use, separate the principal clause from the subordinate. Read the whole of the subordinate clause, always including the relative pronoun. Ask yourself: Is the relative pronoun the subject of the verb in its own clause? Is it the object of the verb in its own clause? Is it the object of a preposition in its own clause?

1. Mr. Clark, who is a graduate of Yale, gave the money.
2. Mr. Clark, whom you have seen, gave the money.
3. Mr. Clark, to whom you wrote, gave the money.
4. I invited Mrs. Jones, whom you have met.
5. He selected the boy who had the highest grades.
6. She chose the girl whom I recommended.
7. Her father wrote to the man for whom he wished to work.

Exercise IV. Be careful not to make the relative pronoun a part of a parenthetical phrase, such as, *I think*, *he believes*, *they suppose*. What does parenthetical mean? In deciding which form to use, read the subordinate clause without the parenthetical phrase. How is the relative pronoun used in the following?

1. Mr. Clark, who, I think, is a graduate of Yale, gave the money.
2. Mr. Jones, who, I believe, is the best man for the place, has been nominated.
3. The man whom, I suppose, you favor will get the place.

Exercise V. In the following sentences supply the correct form of the relative pronoun.

1. The girl —— applied for the position is coming to-day.
2. The boy —— you mentioned in your letter has applied for the position.

3. The man for —— my father works is very generous.
4. Mrs. Henry, ——, I believe, you have met, is my mother's friend.
5. The girl ——, I think, was here has gone home.
6. You will ask, I suppose, —— you choose.
7. The girl —— you asked to the party is my sister.
8. I think she is the girl —— you meant.
9. The instructor ——, I think, gave the test is in the room.
10. I believe that he knows —— he wants for the position.
11. They believe they know —— wants the position.
12. Perhaps you know the man —— presented the prize.
13. Is it true that you know the boy —— broke the window?
14. I know the boy —— is accused of breaking the window.
15. Tell me the name of the person —— accused him.
16. It is, I believe, the man —— saw him throw the stone.
17. The boy ——, I think, did it has gone home.
18. The man ——, I suppose, is his father took him away.
19. His sister, ——, I think, was in the room, has left.
20. The man —— owns the house is very angry.
21. No doubt the boy —— threw the stone will pay for the broken glass.

LESSON 4

The Substantive Clause — who, whom

Subordinate clauses used as nouns are called substantive clauses. In the sentence, "Whoever is selected will be satisfactory to us," the substantive clause *whoever is selected* is used as the subject of *will be*. In the sentence, "I know who was selected," the substantive clause *who was selected* is used as the object of the verb *know*. In the sentence, "They will be much concerned about who is selected," the substantive clause *who is selected* is used as the object of the preposition *about*. In the sentence, "The fact is

that the chairman has already been selected," the substantive clause *that the chairman has already been selected* is used as a predicate nominative to complete the verb *is*.

Exercise I. Copy the following sentences, underline the subordinate clauses, and be able to tell how they are used; that is, whether as the subject of a verb, as the object of a verb or of a preposition, or as the predicate nominative.

1. Whether you are strong or not depends upon how much you exercise.
2. That he will succeed is certain.
3. I knew that he would be here.
4. He talked of what he was doing.
5. Select whomever you wish.
6. Whoever is invited will come.
7. The fact is that she is not truthful.
8. I shall invite whomever you wish.
9. He will choose whoever is present.
10. Who the next president would be was the problem.
11. Who do you think will be there?
12. Whom do you suppose they will elect?

Are the expressions *you think* and *you suppose* in sentences 11 and 12 parenthetical? Note that the expressions are not complete without *do*. Interrogative sentences are easier to analyze if you put them in the usual order of a declarative sentence, as " You do think who will be elected." *Who* is the subject of *will be elected*. The substantive clause is the object of *think*.

Exercise II. Make a list of the words introducing the substantive clauses in Exercise I. In each case tell how these words are used in the substantive clause.

Exercise III. Supply the proper form of *who* or *whoever* in the following sentences.

1. —— do you think they will nominate?
2. —— do you believe will be elected?
3. —— the substitute would be was the problem.
4. I shall appoint —— he recommends.
5. He will accept —— applies.
6. —— do you suppose the next captain will be?
7. No doubt we shall elect —— is best qualified to serve.
8. —— do you think will be elected?
9. —— do you think we should elect?
10. They do not know —— the thief is.
11. —— applies will be given a chance.
12. —— do you believe has the best chance?
13. I do not know —— has applied.
14. —— do you suppose he will consult?
15. I want to know —— made the piece of furniture.
16. —— made it did a good piece of work.
17. Do you know —— did it?
18. —— do you think made it?
19. I do not know —— made it.

One difficulty arises in the use of the relative pronoun in the substantive clause. Care must be taken not to link the pronoun with the verb or a preposition belonging to the principal clause. Use the same method of analysis that you used in the handling of the adjectival clause. Separate the principal clause from the substantive clause. Read the substantive clause aloud. Remember that the relative pronoun introduces this clause. Find the use of the relative pronoun in the substantive clause by the following method: (*a*) find the verb of the substantive clause, (*b*) decide how the relative pronoun is used with that verb.

In the sentence, "I know who was selected," the verb of the substantive clause is *was selected*. The subject of *was*

selected is *who*. In the sentence, " They will be very careful about who is selected," the verb of the substantive clause is *is selected*. The subject of *is selected* is *who*.

LESSON 5

Coördinating and Subordinating Conjunctions

When thoughts are of equal value, we say that they are **coördinate.** Thoughts that are coördinate should be put in a compound sentence. If one of the thoughts is **subordinate,** the sentence becomes complex. The problem is to decide whether two or more statements are really coördinate.

The principal conjunctions used to connect words, phrases, and clauses of equal value are *and*, *but*, *or*, *nor*, *either . . . or*, *neither . . . nor*, *both . . . and*, *not only . . . but also*. *And* adds one related independent thought to another. *But* connects equal thoughts that are opposed or contrasted to each other. *Or* and *nor* connect thoughts that are alternative; a choice is suggested. Such conjunctions are called **coördinating conjunctions.**

Exercise I. Supply proper conjunctions in the following. Explain your choice.

1. —— the boy took a chance in crossing the street, —— the driver was entirely to blame.

2. I sent a telegram to the manager of the theater, —— then I wrote a letter.

3. The ship ran into an iceberg, —— all the passengers were drowned.

4. The driver is skillful and careful, —— he should have no accidents.

5. —— you must accept the position, —— you must let the manager know.

6. I turned on more heat, —— the room was still very cold.

Note the use of the comma in the compound sentences above. If you do not understand this use, study Appendix, page 563.

Note that *for* may be used either as a preposition or as a connective showing cause.

As a Preposition: I went to town for groceries.

As a Connective: I went to town, for we had no groceries in the house.

What difference in punctuation do you find in the preceding sentences? Why?

Subordinating conjunctions are used to connect ideas of unequal importance, as a principal clause and a subordinate clause. There are many subordinating conjunctions. In addition to the relative pronouns, there are these common ones: *if, since, as, because, unless, although, that, in order that, lest, as if, whether, than, before, after, until, where, when, how.*

Exercise II. Of the following groups of statements, which are coördinate in importance, and which are not?

1. The wind blew. The lightning flashed. The rain came in torrents.

2. I came home. I saw you.

3. I have the book. You gave it to me.

4. Birds pursue and scold the cat. They take little notice of the dog.

5. We have not seen him for a week. He must have left town.

6. The crop of hay should be good. It has rained every day this month.

7. The man must tell what he knows. He must go to jail for contempt of court.

8. The automobile fell over the bank. The occupants were injured.

9. I shall rest. I am very tired.

10. A downy woodpecker began to drum. He did this in an apple tree. The apple tree was partly decayed. It stood on the edge of a narrow strip of woodland. The woodland is near me.

Combine the statements above, making complete sentences. Which are compound, and which are complex? In each case explain your choice of connective. Can you make rules for the punctuation used? If not, study Appendix, page 563. What effect has the change on the style of these sentences? Is this a good way to eliminate choppiness in style?

Exercise III. In order to secure good sentences, one should avoid the stringy type. Reconstruct the following. Subordinate the less important elements by making them phrases and subordinate clauses.

1. The ore is mined in Northern Michigan and it is afterward carried by boat to Cleveland and it is then made into pig iron.

2. He thought he wanted to study medicine and so when he entered high school he took Latin, but he failed in that subject and later took up manual training, but he did not like this subject, so he quit school and went to work for his father who paid him good wages.

LESSON 6

Testing Sentence Structure by Writing

The ability to relate everyday occurrences in a simple, natural, entertaining manner is an accomplishment that should be cultivated. You probably have a stock of stories

that are based on experiences you have had while in school or during your vacation. Have you ever had a job? Did you make any amusing mistakes while at your work? If you have had employment in a drug or a grocery store, if you have ever served as caddy on a golf links, if you have had a paper route, your contact with people, your knowledge of human nature, may furnish you material for a good theme.

Perhaps you learned a great deal about the factory, the business, the farm, the mine, the kitchen, the boat in which you worked. If you have had a trip, you may be able to recall something worth while to relate.

Exercise. Write a theme in which you relate a personal experience. Do not waste time in getting to the real point of your story. Go over the rough draft of your theme to see whether you can improve any sentences that do not suit you, keeping in mind what you have learned about sentence structure in lessons 1 to 5 (pages 141 to 156). Practice in sentence structure such as you had in the last five lessons will be of no avail to you unless you can use what you have learned in oral and written expression. Inspect your theme the second time to see that you have complete sentences, correct use of punctuation marks and capitals, paragraphs indented, words spelled correctly. Select a suitable title. Copy your theme, leaving a margin of an inch on each side of your paper.

NARRATION

LESSON 7

Choosing a Suitable Incident for Narration

No doubt you have discovered that the exercises in writing that you have been required to do are definitely planned to make use of your own experiences. Rarely have you been required to reproduce the thoughts of others. If you think clearly and vividly about your own experiences, you are likely to write in a coherent and interesting manner. This book is so planned that you may use for purposes of expression your ever-increasing knowledge, gained through contact with people and the world about you. You are constantly having new experiences in your school life: you begin new studies, you meet new teachers and new classmates. Your work outside of school becomes of greater interest because it places you in new situations. New games and amusements afford sources of interesting experiences. Your mental reactions to your environment constitute for you the best material, or subject matter, for oral and written expression. You can readily see then why you are asked in each section to express yourself in the several different forms of writing and speaking. In a half year your viewpoint has broadened and your understanding has deepened. You know more, and you feel more deeply the consequences of an experience; you should therefore be able to write or speak more interestingly.

With this general principle in mind you are now asked to consider again the writing of simple narrative. In Lessons 19 to 23 of Section One you discovered the fundamental means of making this type of writing interesting. You found that a subject must be limited so that it may be developed adequately, that a narrative must have movement, that there must be just enough descriptive details of both characters and background to satisfy the reader's imagination without retarding the movement, that conversation revealing character often adds to the interest of the story. In lessons 25 to 28 of Section One, you learned that good description may be obtained by choosing characteristic details which appeal to the sense of sight, of hearing, of smell, of taste, or of touch. The problem in the next three lessons will involve, first, the selection of a suitable incident for story-telling; second, the application of the few simple devices learned in former lessons for securing an interesting narrative.

The selection of an incident involving time of short duration is your first problem. What kind of happenings are the best material for interesting stories? Most incidents worth telling come from experiences which cause us to have intense feeling. Have you ever been greatly surprised? Perhaps you have suffered from the loss of a pet animal. What is the funniest incident that you have ever seen? What is the most amusing conversation, or reply, that you have ever heard? Have you ever witnessed a scene that caused you to become intensely angry; that is, filled you with "righteous indignation"? Have you suffered from unjust treatment or from a misunderstanding? Have you ever been lost? Have you ever been very much frightened? Do not be in a hurry about selecting an incident.

Take plenty of time to think over a list of happenings that you could write about.

In the meantime an exercise may help you develop your narrative after you have selected an experience that you think is worth relating.

If you select an incident the climax of which is a period of intense suffering, joy, fear, amusement, or anger, you may wish to put the story in the third person. You may be able to handle your narrative more easily if you do this.

Exercise. Recall a recent conversation with a friend. In a descriptive phrase or sentence tell where the conversation took place, and what you and your companions were doing. Write the conversation. You may wish to visualize yourself. If you give yourself an assumed name, be careful to keep the narrative in the third person.

LESSON 8

Climax in Narration

The next problem is to consider how you can tell effectively the most intense moment in your story.

In planning an outline for a short narrative involving two or three steps, arrange the parts so that the most intense moment is very near the close. This moment should have development in detail to produce a climax, or emphatic moment. Decide first what the most interesting point of your story is. Then consider what preliminaries you wish to lead to the important point of your story. Ask yourself what started the series of incidents that leads directly to the most interesting moment of the occurrence. Is it

necessary to state when and where the incident took place? Did the scene of the action have anything to do with the final outcome?

When you are ready to write, do not waste unnecessary time in reaching the intense moment. Develop this moment in detail, by putting down just what you thought or did during the short time that you experienced great joy, fright, sorrow, or pain.

The following narrative written by a Russian boy aged sixteen, who had gained all his knowledge of English in this country in six years, is based on an unhappy experience. The author has succeeded in visualizing himself, and in developing the climax by the use of details.

Ulyushko

Ulyushko was a little boy of eleven, who three weeks before had been apprenticed to Pavloff, the watchmaker. He did not go to bed on New Year's Eve. He waited until his master and the hired man had gone out to a party, and then took a bottle of ink and a rusty pen from his master's cupboard, spread out a crumpled sheet of paper before him, and began to write. Before he formed the first letter, he more than once looked fearfully round the door, gazed at the icon, and sighed deeply. The paper lay spread on the bench.

"Dear Mamma, Anyuta Makarobna," he wrote, "I wish you a happy New Year, and I hope God will give you all kinds of good things. My papa is gone to the new world 'Hameriko.' God knows if he will ever return."

Ulyushko turned his eyes to the dark square window, on which shone the reflection of the candle, and vividly pictured to himself his mother, Anyuta Makarobna; a small, thin, but very active young woman of twenty-nine, with big black eyes and a steady smiling face; by day working hard in the kitchen around a huge brick stove or sewing; by night going to the village club to hear stories, dance the "Cadrill," and hear young village boys play the "Garmonium."

At this moment, he thought, no doubt, Mamma is dressed in

her best clothes, decorated with brilliant colors, and is standing at the gate blinking at the glowing red windows of the village church and hearing the sweet sounds of playing "Garmoniums" and Mandolins. The weather is glorious. The night is dark, but the whole village is clearly visible — the white roofs, the trees silvery with frost. The sky is strewn with millions of twinkling stars, and the milky way is bright as if it were polished for the holiday.

Ulyushko sighed, dipped his pen into the ink, and went on.

"I had a dragging yesterday. My master dragged me into the yard by my hair and beat me with a belt because I pinched his baby's back when I got tired holding her. Last week my mistress told me to clean some herrings, and I began cleaning from the tail, and she took a fish and poked its head into my eye. The hired man makes fun of me, and every half an hour he sends me for vodka. My master promised you that he would buy me some new clothes, but he never did. He gave me his old trousers. You can imagine how they fit me. I get bread with herring three times a day, and my master and mistress drink all the tea and soup. They make me sleep in the kitchen on the floor, and when the baby cries I don't sleep at all because I have to rock the cradle. I can't stand it. I beg you, dear Mamasha, please take me away from here, or else I will die."

Sticking his fist into his eye, Ulyushko sobbed; then he continued writing.

"Dear Mamenko, I will be a good boy. I'll go to church three times every day. I will take care of our cow. I will get her fresh grass for nothing. When I grow big I will take good care of you. I will pray God for you. If I don't, you can kill me as Ehor killed his crazy dog, Koshtanko. I wanted to run away to the village on foot, but I haven't any boots, and it is cold. Dear Mamenko, do come and take me away.

"Sichobko is a big city. All the houses have shingle roofs, and there are lots of horses, but no sheep and cows. The other day it was market day. The streets were crowded with peasants, who were buying and selling chickens, cows, hay, wood, straw-shoes, and fairy books.

"I passed by a stand where an old peasant sold fairy books. He was so kind that he didn't care when I stopped near his stand and looked through all the beautiful pictures in the fairy books. One fairy book had such a beautiful picture that I couldn't help

reading its story. I had just read about half of it when a rich lady came and bought that book for a half a ruble.

"I hadn't noticed how much time I spent in the fairy stand, but when I got home my master met me at the door and hit me on the head with a boot. I fell down and barely came to again."

With a shuddering sigh Ulyushko stared at the window again. He remembered New Year's Eve of last year when his father was home. Then he was a school boy of the village school. On New Year's Eve the village boys had a party. That was a jolly time. Ulyushko and his school friends had dressed like little peasants, in white shirts decorated around the sleeves and collar with spots of red, yellow, black, and blue, and in wide black trousers and straw shoes. They had danced the "Cadrill," and every boy spoke some poem he had memorized. Grisha, Ulyushko's best friend, played the "Garmonium" while Ulyushko danced the "Kazatsko." Then everybody sipped tea, and before they went home they joined in singing.

A "Ge-h-k-s" and heavy steps were heard near the door. Ulyushko jumped off his chair, but before he could put away the letter which he had written, his master, a huge, lusty, black-bearded and thickset man, came in. He was drunk and could hardly stand straight. A minute later, a couple of his friends came in. They were also drunk: one of them was so drunk that when he went into the kitchen he fell on the floor like a log. Ulyushko's master stepped up to Ulyushko and yelled:

"Hey! What business have you to write letters? You belong to me! I am your master!"

He picked up the letter, tore it, and said:

"You are apprenticed to me and you shall serve your term without writing anybody any letters, except with my permission."

"Ye—a! If my Papa could only read that letter which you tore up he would beat you like a crazy dog," Ulyushko sobbed.

"What!" yelled Pavloff. He took off his wide belt, caught Ulyushko by his hair, and beat him worse than ever before, and then he dragged him into the kitchen, threw him on the floor, and said: "Go to bed. I'll fix you later. Just wait till my friend goes away."

Ulyushko didn't sleep that night. He lay near his master's drunken friend in the cold, lonesome, and dark kitchen, and thought deeply. Finally he got up slowly, took the boots off

the sleeping drunken man, and put his feet in them, and ran out through the kitchen door.

The night was dark and frosty. The city streets were quite dead. Ulyushko ran through them with all his might. Soon he left the city behind him and came out on a road which led to his native village, Gorki. He ran long, because the village of Gorki lies fifteen miles from the city.

In the morning he saw the white roofs of the village. A few minutes later Ulyushko was in his mother's arms and was crying with happiness.[1]

How many sentences has the author used to tell you where the story is located? Does he use a sentence to tell you when the incident took place, or is this fact slipped in unobtrusively? Select descriptive passages that are particularly good. Why are they necessary to the interest of the story? Select the passages that show Ulyushko's happy thoughts, his unhappy memories. Show how carefully Ulyushko's running away is suggested throughout.

LESSON 9

Writing a Narrative

If you choose to write the experience of another person than yourself, you should select an incident that reveals a trait of character. Very good sources of material are the experiences of your parents, grandparents, or other people whom you know intimately. The following from Michael Pupin's *From Immigrant to Inventor* has all the simple elements of a perfect plot: (*a*) a person characterized by definite habits of thought or action; (*b*) a setting; (*c*) a situation which makes possible the revelation of a characteristic

[1] This story was written by a high school pupil.

of that person. Yet this incident is written as a part of an expository biography. You might wish to put it into narrative form.

Presently the ship passed by Castle Garden, and I heard some one say, "There is the Gate to America." An hour or so later we all stood at the gate. The immigrant ship, *Westphalia*, landed at Hoboken, and a tug took us to Castle Garden. We were carefully examined and cross-examined, and when my turn came the examining officers shook their heads and seemed to find me wanting. I confessed that I had only five cents in my pocket and had no relatives here, and that I knew of nobody in this country except Franklin, Lincoln, and Harriet Beecher Stowe, whose *Uncle Tom's Cabin* I had read in translation. One of the officials who had one leg only, and walked with a crutch, seemed much impressed by this remark, and looking very kindly into my eyes he said, "You showed good taste when you picked your American acquaintances." He whispered something to the officers and they finally informed me that I could pass on.[1]

An outline for a narrative based on this material would read thus:

1. Setting: The harbor of New York.
2. Situation: A foreigner without friends or money trying to enter the United States.
3. The Climax: His quick wit and honesty persuade the customs officials to let him enter.

The development of an interesting story from this outline will require a few details.

1. Setting: One sentence, describing the boy (he must have a name) and telling where he is by mentioning an object in the harbor at which he is gazing. The kind of day and time can be handled by a descriptive phrase.

[1] From *From Immigrant to Inventor*, by Michael Pupin. Reprinted by permission of Charles Scribner's Sons, publishers.

2. Situation: The boy without money or friends in America comes in contact with an immigration officer. Effect of the boy's looks introduced to help movement and the final outcome.

3. Climax: Conversation showing quick wit, and final effect on officer.

The fully developed narrative might read as follows:

Michael, with his fez in one hand and a small bundle in the other, sat on a bench in Castle Garden gazing wistfully out into Battery Park and the streets of New York.

Ignorant of the immigration laws of this year of 1874, he awaited his turn for inspection. An officer approached and demanded sharply, "Can you support yourself in this country? How much money have you?" Michael dropped his little bundle, fumbled in the pockets of his one suit of clothes and produced a nickel. The officer meanwhile took note of his sturdy, well-built body. "Is that all?" asked the officer taking a second glance at his well-formed head and clear eyes. Michael nodded.

"Have you any friends in America?" the officer asked gently.

"Yes," said Michael eagerly, "Benjamin Franklin, Abraham Lincoln, and Harriet Beecher Stowe."

"You have chosen three good ones," laughed the officer. "Pass on!"

Exercise. Find an incident that shows a trait of character. Make an outline giving setting, situation, and climax. Write a narrative following your outline. Before writing, decide first on characteristic details to be used in a brief description of the setting and of the chief character in the story. Second, introduce, if necessary, details in the situation that will help the movement of the story. The climax may be a characteristic action or a characteristic reply. Do not prolong your story after the climax.

READING

LESSON 10

Reading for Recreation and Stimulation

If you like to read about real adventure, you may enjoy the stories of the lives of persons who have really lived. The story of Andrew Jackson, in his fights with Indians, is just as thrilling as the story of D'Artagnan of *The Three Musketeers*. The story of Lincoln in his struggle with poverty is just as pathetic as that of Jean Val Jean in *Les Misérables*. The real adventures of Anna Howard Shaw in *The Story of a Pioneer* are just as inspiring as the fictitious adventures of the heroine in *Trailmakers of the Middle Border*, by Hamlin Garland, both of them stories of pioneer life. The ideals of the Sioux Indians as presented by Dr. Charles A. Eastman in *An Indian Boyhood* are just as high as those of King Arthur's knights. *The Virginian*, by Owen Wister, will give you a thrilling account of our own early history in the West. The following descriptions may help you to select a biography that you would like to read.

The Americanization of Edward Bok is the story of a Dutch boy who became a great journalist. *From Immigrant to Inventor*, by Michael Pupin, gives a picture of the author's boyhood in Hungary. *A Daughter of the Samurai*, by Etsu Inagaki Sugimoto, tells how a girl of feudal Japan becomes a modern American. *The Promised Land*, by

Perhaps you would like to read about the adventurous life on our frontiers. Then try *The Virginian, A Dog Puncher on the Yukon,* or *Jinglebob.*

Mary Antin, relates the experiences of a little girl in Russia. *A Far Journey* and *Hidden Treasure of Rasmola*, by Abraham M. Rihbany, contain fine pictures of Syria, where the author spent his boyhood. *Story of My Boyhood and Youth*, by John Muir, is a good presentation of school life in Scotland when the author was young. After many hardships, the foreign-born authors of these autobiographies became successful and famous American citizens. Their stories are as thrilling as any you could wish to read. *The Story of My Life*, by Helen Keller, tells how the author, although blind and deaf, finally received a college education. *Long Lance*, by Buffalo Child Long Lance, relates the story of the author's life as a boy and youth among the Northern Blackfeet, a tribe of Indians. *David Livingstone*, by Charles J. Finger, is a vivid account of the life of one of the greatest explorers of all time.

A book may be very interesting even if it is not of the story type. Books of travel which tell of new places and peoples, books about one's work or one's hobby, which relate thrilling experiences — these books of the essay type often contain such vivid descriptions and such exciting adventure that they rival the novel in interest. You may be able to find a few that are worth while reading from the list described in the following paragraphs.

Working My Way Around the World, by Harry A. Franck, is the story of a young man who earns his way from place to place visiting strange corners of the earth. *Careers of Danger and Daring*, by Cleveland Moffett, describes the thrilling adventures of the steeple climber, the deep-sea diver, the balloonist, the bridge builder, the aërial acrobat, the wild-beast tamer, the dynamite worker. *Menageries, Circuses and Theatres*, by E. H. Bostock, English circus

manager, contains fine animal stories, especially those about elephants. *The Smoke-Eaters*, by Harvey J. O'Higgins, is a story of a fire crew. *The Edge of the Jungle*, by William Beebe, vividly portrays aspects of wild life in the Guiana Jungle. *A Mountain Boyhood*, by Joe Mills, pictures the author's life in the open among the Rockies. In *A Dog Puncher on the Yukon*, by Arthur T. Walden, the author says, "A dog team can go farther on its own food than any other team in the world." *Jinglebob*, by P. A. Rollins, pictures life as it actually was lived by the old-time cowboys.

A story is often put in the form of a ballad, the simplest and easiest form of poetry. This form of verse is as easy to read as prose. Get a good collection of ballads, such as *The Ballad Book*, by Katharine Lee Bates, and read a few poems to see whether you like them. Try the Robin Hood ballads, which tell the story of the great English hero at the time of Richard the Lion Hearted: *Robin Hood and Allin-a-Dale; Robin Hood and Little John*, *The Death and Burial of Robin Hood*. You may like some of Rudyard Kipling's *Barrack Room Ballads*. In these the British soldier, serving in India, tells the stories. Read *Tommy*, *Danny Deever*, *Fuzzy Wuzzy*, *Gunga Din*. John Masefield's *Salt Water Ballads* show the superstitions and beliefs of the sailor.

Plays are harder to read than other forms of literature, but if you will take them slowly and visualize the characters as they talk, you may enjoy one or two that are described below.

The Piper, by Josephine Preston Peabody, is a modernized story of the Pied Piper of Hamlin. *Nathan Hale*, by Clyde Fitch, gives in dramatic form the latter part of this hero's life. *Echoes from the War*, by James M. Barrie, is a collection of half-hour plays giving scenes from the lives

of people in England who had relatives in the Great War. *Abraham Lincoln*, by John Drinkwater, is the story in dramatized form of the great American's life at Washington and of his tragic death. *The Bluebird*, by Maurice Maeterlinck, presents two children, who, after many adventures, find the bluebird of true happiness in their own home.

You are often able to see and hear these and other famous stories in the talking movies. When you do, see how you can relate the movie to your English work.

Use your preparation period to-night in making your selection of one or more books in the library. A sentence recognition test will be given by the teacher during your class period to-morrow.

Spelling

Prepare the ten words below for spelling to-morrow.

earnest	individual	insurance	medicine	notified
slipped	capital	gray	physical	sense

WORDS

LESSON 11

Accent in Pronunciation

You have probably discovered that you know the meaning of many words that you do not know how to pronounce. No doubt many of the words in the following list are familiar to you, but are you sure about the pronunciation of all of them? About ten per cent of a group of pupils of your grade cannot stress the right syllable, after they have marked the accented syllable. Are you one of the ten per cent? The only way to find out is to pronounce the words orally to your teacher. Do your ears have to be trained to hear the words correctly? Do you need practice in oral interpretation of the symbols used in the dictionary as a guide to pronunciation?

Exercise I. Pronounce the following to see whether you sound all the syllables.

probably	February	arithmetic	poem
library	geography	regular	eleven
government	actually	poetry	licorice

Determine whether you sound the right number of syllables in the following:

toward	athletic	grievous
interesting	business	mischievous

Consult the dictionary to see whether you are in the habit of accenting the right syllable in the following:

orchestra	combatant	precedent	defect
theater	opponent	precedence	incomparable
mischievous	finance	adult	irreparable
influence	deficit	intricate	decade
reputable	hospitable	preface	necessarily
superfluous	dessert	resource	maintenance

Exercise II. Some words change their meaning when the pronunciation is changed. Consult the dictionary for the meaning of the following when they are pronounced in two different ways. Use them in sentences correctly.

frequent	present	minute	desert
contrast	use		refuse

Exercise III. *Extra credit.* Consult the dictionary, mark the accented syllable, and be able to pronounce the following:

inexplicable	precedence	brigand	chastisement
clandestine	caprice	dilute	alternately
affluence	plebeian	demonstrative	jocose
romance	impotent	askance	respite
inference	inexorable	applicable	desultory
parsimony	Arabic	gondola	elixir
panacea	despicable	burlesque	vagary

LESSON 12

Consonant Sounds in Pronunciation

Are you slovenly in your speech, or do you make an effort to pronounce the consonants distinctly? Do you misplace

consonants in some words? Do you always omit the silent consonants?

Exercise. Pronounce the following words to your teacher, who will give you the correct pronunciation of any words you mispronounce.

English	white	clothes	except	sword
singing	whether	height	children	literature
recognize	what	something	hundred	furniture
suggest	with	behind	larynx	naphtha
length	picture	asked	perspiration	diphtheria
which	Arctic	expect	almond	legislature

Find in the dictionary the words that you are not certain you pronounce correctly. Copy the words as you find them in the dictionary with all the diacritical marks. Study the interpretation of the sounds of the consonants.

LESSON 13

Vowel Sounds in Pronunciation

Perhaps you have formed the habit of pronouncing some vowel sounds incorrectly. Your ear may need training and you may need to study the dictionary for the interpretation of the vowel sounds.

Exercise I. Pronounce the list below to your teacher, who will tell you what vowels you do not sound correctly. You will probably find some words that you mispronounce in the following list.

just	such	daughter	loot	heroine
because	root	taught	news	bade

for	foot	radiate	err	window
from	roof	radiator	errand	to-morrow
of	room	radio	Mary	fellow
been	soon	do	merry	yellow
catch	soot	due	marry	genuine
get	spirit	dew	ferry	quay
study	forehead	Tuesday	fairy	vaudeville
rinse	pretty	student	deaf	bouquet
sorry	figure	duty	creek	experiment
says	water	lute	engine	apparatus

Exercise II. Pronounce correctly these groups of words.

give me	will you	won't you	must have
don't you	can't you	did you	used to

Exercise III. Look up the pronunciation of these words.

San Jose	Worcester	Los Angeles	Gila
La Jolla	Ypres	St. Louis	Chicago
Arkansas	Edinburgh	New Orleans	Versailles
Louisville	Sault Saint Marie	Tucson	Iowa

PARAGRAPHS

LESSON 14

Paragraph Structure by Detail

In Lessons 41 to 46 of Part One : Section One you studied paragraphs which explained how something was made, how a plant grows, how an animal behaves, how a machine works. These explanations were all developed, step by step, according to time order. This method is the best means of securing clearness and effectiveness in making that kind of explanation. You will now undertake a different kind of problem; you will explain why a certain fact is true, or why you have arrived at a certain decision. This kind of explanation or exposition will tell how your mind works. You will develop a conclusion at which you have arrived, so that the reasons for your decision will be clear to your reader or audience.

In order to do this, you will have to think a subject through before you begin to write. A helpful step, after you have thought your subject through, is to express your general decision in a **topic sentence,** a sentence which will express the underlying thought of your paragraph. A topic sentence is not always necessary in writing, but it is necessary for you to have the thought definitely in mind before you begin. Then after you have your topic sentence written or in mind, you will want to choose a method of development and arrangement of material that will make

your explanation effective. The six lessons in exposition that follow will furnish you opportunity for studying different methods of paragraph structure, for practice in developing different kinds of paragraphs, and for choosing the right method for different kinds of subjects.

Detail is often used to develop a general statement and make it clear. David Grayson uses this method in the exposition of the general statement: "I cannot convey the sweetness and softness of that landscape, the airiness of it, the mystery of it." The natural question is: What makes the sweetness, softness, airiness, mystery? These are abstract terms. The author makes his statement clear by using details.

I cannot convey the sweetness and softness of that landscape, the airiness of it, the mystery of it, as it came to me at that moment. It was as though, looking at an acquaintance long known, I should discover that I loved him. As I stood there I was conscious of the cool tang of burning leaves and brush heaps, the lazy smoke of which floated down the long valley and found me in my field, and finally I heard, as though the sounds were then made for the first time, all the vague murmurs of the country side — a cowbell somewhere in the distance, the creak of a wagon, the blurred evening hum of birds, insects, frogs.[1]

Exercise. Enumerate the details by which the main statement or topic sentence is developed. Study the punctuation.

Write a similar theme in which you use details for the development of a paragraph or two. First, think your subject through; then make a general statement for your topic sentence. The subjects on page 178 may help you.

[1] From *Adventures in Contentment*, by David Grayson. Reprinted by permission of Doubleday Doran Inc., publishers.

Consider the essential advantage or disadvantage of each of these places, and use an appropriate term to express it.

1. Life in the city.
2. Life at the seashore.
3. Life on a ranch.
4. Life in the mountains.
5. Life in the tropics.
6. Life in a small town.
7. Life in a mining district.
8. Life in your community.

Spelling

Prepare the ten words below for a written spelling lesson to-morrow.

woolen	writing	adjustment	administer	announcement
appearance	ceases	current	extension	favorite

LESSON 15

Paragraph Structure by Specific Instances

Very often a general statement may be developed best by specific instances or examples. These two terms, we assume, are identical. Specific instances or examples are found within the subject itself, and are of the same class. They should be of a sufficient number and appropriateness to prove one's point. By much observation we come to the conclusion that a certain fact is true. For instance, in geography we find that the first cities of any country are built in out-of-the-way, inaccessible places. We look for the cause in history. We arrive at the conclusion: fear of the enemy prompts man to build cities on inaccessible hills, islands, and river banks. To show this to our readers we cite specific instances of such cities. This is the method used in the following paragraph.

Fear of attack from the enemy dictated the location of cities by the early settlers of America, just as fear located the cities of Europe in the Ancient and Mediæval World. Fear of the Indians located cities on Manhattan and New Orleans islands; fear of an enemy placed the ancient Mediterranean cities of Alexandria and Tyre on islands. Quebec on its inaccessible hill was protected against sudden attack, just as the medieval cities of Germany were protected against unexpected assault. Jamestown was located at the end of a long narrow inlet or estuary, safe from the aggression of rival colonies; Rome was placed far inland, on the Tiber, safe from Mediterranean pirates.

How is the connection of thought managed in the paragraph above?

Exercise. Write a paragraph based on one of the subjects below or on a similar subject of your own choice, developing it by using specific instances or examples.

1. Mountainous countries produced the first democracies.
2. Good harbors have created big cities.
3. Rivers have affected the development of many countries.
4. The effect of mountains on rainfall has caused the great deserts.
5. The structure of the feet of animals is adapted to their environment.
6. Many uses are made of the gas engine.
7. Many of the presidents of the United States were of humble origin.
8. Courses in a technical high school help to prepare a pupil to make his living.
9. Many athletic games benefit only a few pupils.

LESSON 16

Paragraph Structure by Cause and Effect

Very often we are required to explain the cause or causes of a certain effect. All our science has been developed by

this process of thinking. A certain effect is observed and we want to know the cause. Ice breaks water pipes. What is the cause? The apple falls to the ground. Why? Steam lifts the teakettle lid. What is the cause? What is the effect of inoculation? What is the effect of pasteurization? What causes the tides? Why do we have night and day?

The following paragraphs are developed by the cause and effect method. Notice that each effect is developed in detail.

The oxidation of alcohol makes a large amount of heat suddenly. To get rid of it the muscles of the arteries suddenly loosen and let the tubes become larger. So more blood flows through to the capillaries. This happens in the skin more than anywhere else, and so more blood touches the air and the heat is lost. When the arteries have often been made larger, their muscles lose the power of acting, and so they remain too large permanently. After a while a drinker's face and nose are red all the time. If his flesh is cut, an extra amount of blood is needed to heal the cut; when the arteries cannot regulate the amount of blood, the cut heals slowly. If any part of the body is diseased, the extra quantity of blood cannot be sent to the part, and so it gets well slowly. During sickness or a surgical operation a drinker is always in greater danger of his life than he would have been if he had let drink alone.

Alcohol acts as a stimulant, and compels the cells of the body to do more work, but gives them no extra strength with which to do it. The heart is the most regular and the best behaved organ in the body, but alcohol makes it beat faster and harder than the body needs. So it tires itself out, and soon its beats become weaker. Thus a strong man weakens his heart instead of making it stronger. The cells of the heart's muscle, like the cells of the body, do not get proper food, and so they become still weaker. Alcohol gives a feeling of great strength to the body, but this is due to weakness of the brain, which does not feel fatigue as it should.[1]

[1] From *Applied Physiology*, by Frank Overton. Copyrighted by American Book Company.

What has the author done in the last sentence? Is this the topic sentence? It is sometimes called a summary.

Exercise. Write a theme in which you explain the effects of a certain cause; state your general cause and general effect in a topic sentence. Develop the paragraph by details of effect or cause. Such expressions as *besides*, *also*, *in addition to* may be of use to you. The following list of subjects may help you. Think of them as a cause or as an effect.

1. Mental and physical effects of playing football.
2. Causes of accidents in the home or the street.
3. Effects of different kinds of leavening.
4. Good effects of exercise on the body.
5. Causes of fires in the home.
6. The effects of rotation of crops.
7. Causes of death of birds in the winter.
8. Good effects of swimming.
9. Effects of reading good books.
10. Effects of using slang.

Perhaps you may be wondering in what order you should arrange the various effects coming from your cause. You should use the order best suited to your subject. Try arranging the effects in the order of their importance, putting the strongest effect last; or arrange them by beginning with something about which the class knows best and proceed to that which is less well known.

LESSON 17

Paragraph Structure by Comparison and Illustration

Another method of paragraph development is comparison; that is, finding a resemblance between two persons or things.

In the following excerpt from Brander Matthews, the author makes clear the characteristics of Whittier by comparing him with Franklin, who is more familiar to us.

Unlike as Whittier and Franklin were in many respects, they were alike in others. Both of them had the sympathy with the lowly which comes of early experience. Both learned a handicraft, for as a boy Franklin set type and worked a printing press, and Whittier had learnt the trade of slipper-making. To both of them literature was a means, rather than an end in itself. Verse to Whittier, and prose to Franklin, was a weapon to be used in the good fight. In Whittier's verse, as in Franklin's prose, there was the same pithy directness which made their words go home to the hearts of the plain people, whom they both understood and represented.[1]

Exercise I. Write a paragraph in which you compare two great persons of history, showing that they were alike in early environment, education, personality, interests, or circumstances for development. You may wish to compare:

1. George Washington and Abraham Lincoln.
2. John Burroughs and John Muir.
3. George Washington and Simon Bolivar.
4. Thomas Jefferson and Andrew Jackson.
5. Thomas A. Edison and Henry Ford.

Another method of paragraph development in exposition is that of illustration. An illustration in composition is also a comparison. Something is made clear, light is thrown upon it, by comparing it with something else. The object used for illustration is in another field. Human bodies and steam engines are not usually put in the same class. However, the author of the following paragraph

[1] From *Introduction to American Literature, Revised*, by Brander Matthews. Copyrighted by American Book Company.

introduces us to the study of hygiene by comparing the human body to a machine.

In all animals, and the human animal is no exception, the body has been likened to a machine in that it turns over the latent or potential energy stored up in food into kinetic energy (mechanical work and heat), which is manifested when we perform work. One great difference exists between an engine and the human body. The engine uses fuel unlike the substance out of which it is made. The human body, on the other hand, uses for fuel the same substances out of which it is formed; it may, indeed, use part of its own substance for food. It must as well do more than purely mechanical work. The human organism must be so delicately adjusted to its surroundings that it will react in a ready manner to stimuli from without; it must be able to utilize its fuel (food) in the most economical manner; it must be fitted with machinery for transforming the energy received from food into various kinds of work; it must properly provide the machine with oxygen so that the fuel will be oxidized, and the products of oxidation must be carried away, as well as other waste materials which might harm the effectiveness of the machine. Most important of all, the human machine must be able to repair itself.[1]

In which part of the paragraph is resemblance used for illustration? In which part is contrast used? Would the effect be as good if these were reversed in order? What phrase in sentence four is used effectively to turn the thought to contrast? *Opposed to this* is another phrase that can be used effectively to express contrast.

Exercise II. *Extra credit.* Write a paragraph using the method above. Use any subject you choose. You can probably write a good theme on the subject, "Habit, a tyrant," or, "Books as mental food." Try to use both resemblance and contrast.

[1] From *Civic Biology*, by George W. Hunter. Copyrighted by American Book Company.

Spelling

Prepare the ten words below for a written lesson to-morrow.

governor	gymnastics	immense	leaped
luxury	parade	previous	remedy
quote			reorganization

LESSON 18

Paragraph Structure by Contrast

The use of contrast is one of the most common devices of all the arts. In your study of music and pictures no doubt you have noticed that this method is employed continually. Good writers use contrast for the purpose of emphasis.

In the following paragraph, life on the farm to-day is contrasted with that of a century ago.

One hundred years ago the farmer lived a lonely life; to-day he is in touch with the whole world. Then, there were no means of rapid transportation; now, the railroad, the steamboat, the automobile, make travel easy. Means of communication in our early history were confined to a postal system which was slow in delivery of letters and of a few scattered newspapers. People to-day know what is going on the world over by daily issues of the newspaper, by the telephone and the moving picture, by the telegraph and radio. Books were expensive then, as they had to be bought without inspection and owned outright; to-day there are traveling libraries from which the farmer may choose at very slight expense what he wishes to read. A century ago foreign countries were practically unknown visually except to a few travelers. To-day the moving pictures bring to every community scenes from every part of the world.

Exercise. Write a theme on timepieces, ancient and modern, contrasting them as to convenience; or contrast

the old-fashioned kitchen with the modern one; contrast the present dress of women with that of some other period. These are only suggestions. Choose your own subject if you wish.

LESSON 19

Paragraph Structure by a Combination of Methods

Usually a paragraph is developed in general by a specific method such as you have just studied; however, other methods are often used as aids in the same paragraph to make the thought clear and concrete. When we wish to develop a paragraph by extended definition, we usually do this by combining several methods. In the following paragraphs detail is used in general to make clear the abstract term *generosity*. Specific instance or example is also employed. Sometimes we explain a term by stating the opposite, or saying what it is not. You may see this method used in one of the sentences of the first paragraph of the selection by Charles W. Eliot.

The author explains what qualities he thinks a gentleman should have. One of these qualities is generosity.

A gentleman should be generous, though he be poor in money; that is, he may have a generous spirit. He will be reserved about the state of his own pocket and budget. He will conform his life to his resources and say nothing about them, but let the facts speak for themselves. He will not be generous with other people's money — his father's or his mother's, for instance. Some Americans seem to think that a gentleman should not economize, or be frugal, or insistent on getting a just money value in his purchases. They think that lavishness characterizes the gentleman, whereas neither lavishness nor parsimony befits a gentleman.

There is another evidence of generosity in a gentleman by

which you may test any person about whom you doubt whether he be a gentleman or not. A real gentleman will always be considerate toward those whom he employs, toward those who might be considered his inferiors or who are in any way in his power. The real gentleman thinks about their comforts, pleasures, and reasonable expectations, and does nothing to make their condition harder or less enjoyable. There is no severer test of a gentleman than that, except that a gentleman will never do anything that will hurt a woman or child or any human creature weaker than himself, even if he does not yet know the woman or child that might be hurt. This is a test which is infallible. I think that you will find that this rule of conduct will go far toward the preservation of personal bond and personal purity.[1]

What two general types of generosity are defined in this exposition? Enumerate the ways in which each is defined.

Exercise. Write a paragraph or two on a subject which requires extended definition for a clear and satisfactory development. The following list is only suggestive.

1. A good citizen.
2. Good manners.
3. Sportsmanship.
4. Student government.
5. Loyalty.
6. Leadership.
7. Initiative.
8. Thrift.
9. Good habits of speech.
10. A good conversationalist.

In preparing to write this type of theme, first go over your stock of opinions and convictions concerning subjects you have thought about; second, express your opinion in a general statement; third, develop that general statement so that your audience will have a clear idea as to how you arrived at your conclusion.

[1] This selection from *The Training for an Effective Life*, by Charles W. Eliot, is reprinted by permission of, and by special arrangement with, Houghton Mifflin Company.

LESSON 20

Choosing a Method for Paragraph Structure

You have now studied several types of paragraph structure used in exposition; you have had practice in writing these types. You will now be required to use your own judgment in selecting the kind of paragraph that will be most effective in developing subjects about which you may wish to write.

Exercise. Put the following into general statements and name a method for development, whether by narration (answering *how*); by cause and effect (answering *why*); by extended definition (answering *what*); by means of using detail, specific instances, comparison, contrast, illustration.

1. How a camp-fire girl acquires efficiency.
2. The advantages of belonging to a certain club.
3. School spirit.
4. Alexander Hamilton and Thomas Jefferson.
5. Mountainous countries are the cradles of democracy.
6. Causes of accidents in the home.
7. The making of a piece of furniture.
8. How trees grow.
9. The circulation of the blood.
10. A school, a beehive.
11. Spendthrift habits.
12. Loyalty.
13. Carbohydrates.

READING

LESSON 21

The Use of English in Written Examinations

Have you ever been disappointed at the grade you received on an examination paper? You may have wondered why your grade was lower than that of a classmate, as you had written several pages and he had written only a few lines in answer to each question. The teacher's explanation that you had not written to the point may have been puzzling to you. Probably one cause of your writing all around the subject was your failure to read the questions carefully, to interpret them correctly, and to answer them definitely.

You may be able to improve your answers in the future by observing the following procedure; first, read the questions through and if possible allot the time for answering each one, allowing five minutes at the close for revision. Read each question carefully before you begin to write, to determine just what kind of information is asked for. Make a brief outline mentally or on a piece of paper. Keep your time allotment for each question. After you have answered all the questions, go over each answer for misspelled words and errors in punctuation.

The difficult parts of this procedure are, of course, the interpretation of the question and the construction of a definite answer. The latter process, however, will not be so hard, if you can determine just what the nature of the

answer should be. If you will read carefully a few typical questions that are asked in your school subjects and keep in mind what you have learned about paragraph structure, you may be able to decide on the material and form of your answer. Below are several questions and directions to be analyzed. Ask yourself whether they may be answered by giving details, by explaining the effect of a cause or several causes, by means of comparison, by logical definitions, by employing the narrative method, by using examples or specific instances, or by using an illustration from some other field of knowledge.

Question 1. Explain the relation of the railroads to the settlement of the West.

The word *relation* is the key word to this question. This calls for a paragraph developed by the cause and effect method. Notice also the word *settlement.* Would you discuss the present situation?

Question 2. Explain the development of the butterfly from the egg to the adult.

Development is the key word; it suggests a lapse of time. Use the narrative method, telling just what happens. Notice the point for beginning, *the egg*, and for ending, *the adult.*

Question 3. Show that great river basins have been the centers of civilization of the world.

This calls for specific instances.

Question 4. Compare in detail the nervous system with an electrical apparatus.

The comparison must be done by illustration.

Question 5. Explain why General Grant is considered a military genius.

You must ask yourself what is military genius. What qualities are involved? Does General Grant's record show these qualities? This can be answered by extended definition and illustration.

Exercise. Analyze the following questions and directions, and tell what method you would use to answer them.

1. Explain the development of the common frog.
2. How do you tell a fish from a mammal?
3. What has largely determined the location of the big cities of the United States?
4. Why have Chicago, Cleveland, and New York become large cities?
5. Define a weed.
6. Show that the leaves of plants are arranged for getting the best illumination.
7. Why is there a desert in the western part of the United States?
8. Tell how the lift pump works.
9. Show that most of the great cities of the world are located on good harbors.
10. In what ways could your school grounds be made more beautiful?
11. Show that the beaks of different birds are adapted to getting different kinds of foods.
12. Show how bees help plants.
13. Explain how wireless waves carry sound.
14. For what purposes are different kinds of loud speakers used?

LESSON 22

A Book Report by Conversation

Conversation is one of the finest arts developed by human beings. If you will look up the etymology of the word in the dictionary, you will find that it does not mean that the

talking is done entirely by one person; it is rather an exchange of ideas. A person who succeeds in getting others to talk, who brings out the best thoughts of other people, is a better conversationalist than the one who indulges in a monologue. The recitation to-morrow will take the form of a conversation. Books are always an interesting topic about which to talk. Each one of your class should consider himself a host or hostess and make it his business to see that everybody gets into the conversation.

What keeps the ball of conversation rolling? Watch a bit of real conversation the next few hours and you will discover that it is kept going by suggestion and reaction; that is, by getting from people thoughts which react upon us mentally.

If some one in his bit of conversation about his book starts a train of thought in your mind, that is the opportunity for you to speak; be ready, but do not be in a hurry. Help to make the situation as natural as possible. Imagine that you have met a group of friends at one of their homes and that you are having an informal chat about books that you have read lately.

WORDS

LESSON 23

Dictionary Work on Meanings of Words

Probably you will consult the dictionary more often for the meanings of words than for any other purpose. The more careful and accurate you become in your thinking, the more exact you will want to be in the use of words. Some words, similar in meaning, have slight shades of difference in thought. Such words are known as **synonyms.**

The systematic study of synonyms and their proper use is no doubt the most profitable work that you can do with the dictionary. To have at your command a few synonyms of common words will be of inestimable value to you.

Exercise I. Consult an unabridged dictionary for the correct use of the following synonyms. Be able to tell just how they differ in meaning.

1. curious, inquisitive, prying.
2. fame, renown, glory.
3. instant, moment, minute.
4. reflect, deliberate, ponder.
5. discuss, argue, debate.
6. hard, difficult, arduous.
7. luster, sheen, gloss.
8. abandon, desert, forsake.
9. able, capable, competent.
10. hungry, greedy, ravenous.
11. exhausted, fatigued, tired.
12. knack, aptitude, talent.

Exercise II. Consult the dictionary for the exact use of the following pairs of words. Use them in sentences if by that means you can make the meaning clearer.

1. human, humane.
2. continuous, continual.
3. admission, admittance.
4. prosecute, persecute.
5. observation, observance.
6. transparent, translucent.
7. officious, official.
8. convince, convict.

Exercise III. The following are often carelessly used. Explain their exact meaning.

1. character, personality.
2. healthful, healthy.
3. majority, plurality.
4. famous, notorious.
5. apology, excuse.
6. oral, verbal.
7. station, depot.
8. democracy, republic.
9. emigrant, immigrant.
10. practical, practicable.

Each member of the class will be assigned as many different words of the list above as he is able to look up in the preparation period.

Exercise IV. During the next three days note all unfamiliar words in your outside reading and in your preparation for other subjects. Look them up in the dictionary, write the definitions, and bring them to class for discussion.

LESSON 24

Dictionary Work on Specific Words

In Lesson 25 of Part One: Section One you learned that abstract words are less effective than concrete words. In the expression, "The woods are beautiful," the abstract term *beautiful* gives us no picture. If you substitute a concrete term for beautiful, and say, "The woods are all reds and yellows," you have produced a picture.

In Lesson 22 of Part One: Section One you had practice in writing specific words for a general term. You then

substituted specific verbs for the word *go*, and found that the result was vivid picturing.

If you wish to be very accurate in your writing, you will be specific rather than general in the use of nouns as well as adjectives and verbs.

Exercise I. Explain the proper use of the following: *thief, robber, burglar, highwayman, pickpocket, shoplifter, pirate.*

Exercise II. Name all the words you can that are specific terms for *house;* for *vehicle.*

What picture does each specific word present to your imagination?

Exercise III. Each of the words below signifies a group; each should be used correctly with the group it represents. The phrase, *a bunch of keys* is correct; but the expression, *a bunch of people* is incorrect. Use the following words correctly in phrases.

flock	hutch	herd	swarm
covey	school	bevy	pack
crowd	gang	mob	crew
congregation	parliament	retinue	assembly
fleet	grove	suite	set
train	clump	hive	choir

LESSON 25

Dictionary Work on Words not Reputable

The dictionary contains not only words in good use but also many that are not in reputable use. Some words have died; that is, they are **obsolete;** some are dying; that is,

they are **obsolescent**; some, such as **slang** expressions, hang on to life through use, although they cannot get into the reputable society of words; some are accepted in spoken English but not in written, as **colloquial** and **provincial** expressions. Some are newly-born and have not made a place for themselves; some are very old, **archaic,** and are used only in certain kinds of poetry, as the words *methinks*, *spake*, *yclept*, *quoth*, *morn*, *ween*.

Exercise I. Find out what the dictionary says about the following: *aint*, *dope*, *wight*, *grouch*, *highfalutin*, *wire* (for telegraph), *reckon* (for think), *photo*, *enthuse*. Which of these words may be used in spoken or colloquial English?

A very large class of words not in reputable usage are **slang** words. You have often been cautioned not to use slang, and yet you may have gone on using it. Why did you? Was it because other people did, because you liked the words, because you were too lazy to hunt for the correct word, because using slang made people laugh?

"But," you will say, "all slang isn't vulgar." You are right, but do you follow your argument with the logical next step? Do you use only the slang that isn't vulgar? Do you think "It's a wow!" is justified just because words like *jazz*, the *talkies*, *babbitts*, and *'phone* are still in the slang group?

You can guide yourself by observing three cautions. Never use a slang word unless there is no accepted word to express your meaning. To do that you will need to watch your vocabulary. Avoid slang terms that have been used so much that they are boring. When you first said, "And how!" your friends laughed, but after you had used it twenty times in a conversation your friends began to be

irritated and to think you were very dull. And do not use slang in serious writing unless there is no other word to use; then if you must use it, put it in quotation marks.

Exercise II. Are most persons careful about the correct use of *awful*, *funny*, *couple*, *grand?* Consult the dictionary for the correct use of each of these words.

Would you allow *auto*, *'phone*, *gym* in spoken English? In written? Are *diagnose* and *burglarize* in good usage?

LESSON 26

Dictionary Work on Syllabication

To be able to preserve a fairly even margin at the right of your themes, you will have to know how to divide words into syllables properly. First, never divide a syllable; second, always place the dash on the right margin and not on the left. Consult the dictionary if you are in doubt.

The hyphen is used to separate the main parts of compound words. How do you distinguish the hyphen from the dash used to mark the separation of syllables?

Exercise I. Write the following words as they are found in the dictionary, omitting diacritical marks: *bookkeeping*, *iceboat*, *recommendation*, *percent*, *coöperate*.

Exercise II. Assume that you are writing a theme and that you find the words below occurring at the ends of lines. How would you divide each of these? Are there some words which should not be divided?

occurring	recommend	first	exposition	audience
through	medicine	descend	exhibit	difficulties

INVESTIGATION AND PLANNING IN EXPOSITION

LESSON 27

Library Facilities

Library facilities are the means by which work in the library may be done with ease, accuracy, and speed. Have you never envied the librarian who knows just where to find immediately the exact information you ask for? Do you ever wish that you could do a little investigating yourself? Perhaps you could if you knew where to find and how to use the tools of the library. A little knowledge, investigation, and practice in the use of a few of the library facilities will aid in making you feel independent. If you learn how to find what you want in books, you will be like a skilled workman who has mastered the use of his tools. You will be able to save your time and that of others. The aim of this lesson is to give you the essential information on how to use books and libraries.

Let us consider first the different parts of a book and the purpose of each. Many books contain eight parts; they are as follows: a title page, a copyright page, a table of contents, a list of illustrations, a preface, the body of the book, an appendix (notes, etc.), and an index. As a book of fiction does not contain all these parts, choose one of your school texts to investigate. What does the title page contain? Is the person who made the book an author, an

editor, or a compiler? Which of these terms would you use for the maker of your history text? Which term would you use for one who makes a collection of poems by different authors? Which term would you use for one who prepares a Shakespearean play for school use? Of what value is the information concerning the authors? What information about the publication of the book do you find on the page following the title page? What is meant by a first, second, revise dedition? What is a copyright? Where is the date of a copyright to be found? What is the value in knowing this date?

In the preface, sometimes called the foreword or the introduction, the author tells why he wrote the book, or he gives the general purpose or plan. The preface is too often neglected by the user of a book; a careful reading will serve as a guide to a clear understanding of the subject matter.

The table of contents is a list of chapter headings in the order in which they appear in the book. Sometimes they are given in detailed form. The list of illustrations is arranged in the order in which the illustrations appear in the book.

The body of the book is the main part, and it is usually divided into sections of some kind: parts, units, books, or chapters. References and explanations are often found in footnotes at the bottom of the page.

An appendix contains supplementary material which may be used for reference. For practical purposes it is not included in the body of the book. There may also be additional notes and even a glossary.

The index, usually found in the back of the book, is an alphabetical arrangement of the principal subjects treated in the body, together with the pages on which they may

be found. It is much more detailed than the table of contents. For instance, in a book entitled *Dogs*, there might be a chapter on *Spaniels*, but you probably would not know whether the habits of spaniels are mentioned unless you looked in the index. When you have learned to use the index efficiently, you have become a skillful worker in the handling of a book. Consult the table of contents of the book you are investigating, find a chapter heading, then look in the index for the same title and read the list of detailed information.

Learning to use the library facilities and running down a bit of information is great sport. First you must know how to use the card catalogue. A book is catalogued usually under three plans: by title, by author, and by subject. You may know that Edwin E. Slosson writes entertainingly on scientific subjects. You wish to know something about dyes, so you look under the author's name for a book on this subject. You find that he has no book under that title, so you look under the subject of dyes and find that he has an article on dyes in a book under another title. Soon you learn to locate the shelves where the books on different subjects are found or to make out call slips for books. By studying titles and going through tables of contents and indexes you soon acquire skill in running down the detailed information that you are seeking.

There are a few books of reference with which you should be familiar. The encyclopedias contain thousands of articles on all branches of knowledge. The *Encyclopædia Britannica* is the best known. *The New International Encyclopædia* is usable by the ordinary reader. *The Americana* is particularly good for scientific subjects. The *World Book* is designed for the use of young people.

Who's Who, an English work, will give you detailed, concise information on people who are best known throughout the world. Very often you would like to know more about an author than his name. We say to ourselves, "Who is this man Will James who writes so well about cowboy life?" By consulting *Who's Who in America* we find that he was born in Montana, was left an orphan and adopted by a fur trapper who taught him to write; that he went to work at thirteen, later engaged in the capture of wild horses; that he was a member of the Mounted Scouts; that he was a soldier in the World War; that he has written several books, and illustrates his own books.

The year books, such as *The Statesman's Year Book* and *The World Almanac*, should be familiar to you. They contain specialized information in many fields. Examine one of them carefully by inspecting the table of contents and the indexes, so that you may know when you wish to consult a book of this kind.

Two reference books that are invaluable in the study of literature are Brewer's *Dictionary of Phrase and Fable*, and Brewer's *The Reader's Handbook*. The former gives the sources of many common phrases; the latter contains short accounts of people and places which are used as illusions in literature. The sources of familiar quotations are found in Bartlett's *Familiar Quotations*. Quotations arranged by subjects are found in Hoyt's *New Cyclopedia of Practical Quotations*.

The United States Catalog is a series of large volumes, issued at intervals, listing all the books published in the United States. These publications are valuable for finding what books authors have written, when they appeared, how much they cost, and who published them.

Finally, there is the *Reader's Guide to Periodical Literature.* Let us suppose you wish to know what has been published in the magazines during the past year on the subject of Actors and Actresses. By consulting the *Reader's Guide* for that year you would find the articles under this general title, with the author's name, the names of the magazines, volume, page, month, and year.

The information given you in this lesson will be of no avail if you do not go to the library and get acquainted with the reference books. The librarian is always willing to help you become familiar with the process of finding books and the information that they contain.

The following exercises are designed for two days' preparation and recitation.

Exercise I. Use the card catalogue to find the following:

1. A book written by Sir Walter Scott.
2. The author of *The Last of the Mohicans.*
3. How many books on chemistry there are in the library.
4. In what book you will find a short account of the landing of the Pilgrims.
5. What titles and what general subjects you would consult in looking up information on the following: calories, woodchucks, violins. Select one, and bring to class a page reference to a book, giving title and author.

Exercise II. Consult *Who's Who* and *Who's Who in America* for answers to the following questions.

1. From what high school was Chas. A. Lindbergh graduated?
2. Where was Edward Bok born?
3. What is the present address of Douglas Fairbanks?
4. Where was Ramsay MacDonald educated?

5. Has Herbert Hoover published any books?
6. Who were Ethel Barrymore's father and mother?
7. What people from your city or State do you find in *Who's Who in America?*
8. What percentage of the people listed in *Who's Who in America* have college educations?

Exercise III. Consult *The World Almanac* for answers to the following questions.

1. Who holds the record for ladies' outdoor skating? For bowling?
2. What general progress was made in chemistry in 1929?
3. What is the "expectation of life" at the age of 22 in Missouri?

Exercise IV. Consult Brewer's *The Reader's Handbook* or Brewer's *Dictionary of Phrase and Fable* for answers to the following questions.

1. In what book is *Sarah Gamp* found?
2. Why is the devil referred to as Old Harry?
3. What is the origin of the expression *open sesame?*
4. What type of literature was the original *Plain Dealer?*
5. What is the meaning of *gift horse?*
6. Why is the wedding ring worn on the third finger?

Exercise V. How do Bartlett's *Familiar Quotations* and Hoyt's *New Cyclopedia of Practical Quotations* differ in arrangement? Look at the indexes of both books. How would you look up the correct form of a quotation you had partly forgotten?

Exercise VI. Answer the following questions.

1. How many numbers of the *Reader's Guide* come out in a year?
2. Copy one reference from the current year and interpret the abbreviations.
3. Look up one topic that interests you and copy all the references. Find a magazine article on the topic.

Exercise VII. From the catalogue find the full number of a book on science; locate this book on the shelves of the library. Do the same for a book on history, on literature, on mathematics, on religion. Find the books of fiction. How are they arranged? Locate the books of reference.

Exercise VIII. *Extra credit.* Read the article on "Christmas" in each of the following: *The Encyclopædia Britannica*, *The New International*, and *The World Book*. Which of these works is suited to your needs? Why should you know about the others?

LESSON 28

Outlining an Explanation

In Lessons 41 to 46 of Part One: Section One you learned what exposition is, how much it is used, and you had practice in writing the type that explains how things are made or done. In Lessons 14 to 20 of this part you studied how different kinds of expository paragraphs are constructed. You learned also that the proper arrangement of material and the correct use of connectives help to produce clearness. You are now ready to undertake the writing of expositions of several paragraphs.

The principles that apply to expository paragraphs can be used in the construction of a longer exposition. The proper arrangement of paragraphs within the exposition is the first care. The employment of good unobtrusive transitional phrases or words that link one paragraph to another is also necessary. Your first problem will be

that of outlining, or arrangement. In the exposition of a process you will follow the narrative order, that is, time order.

Exercise I. Do you approve of the following main headings and their arrangement for an outline of a theme on the making of a piece of furniture?

1. Choosing the material.
2. Making the drawing.
3. Developing the blue print.
4. Laying out the pattern.
5. Constructing the article.
6. Finishing the article.

Exercise II. Criticize the following outline for an explanation of making a dress.

1. Choosing material.
2. Selecting the pattern.
3. Deciding on use or purpose.
4. Laying out the pattern.
5. The making of seams.
6. Care in cutting.
7. Finishing the dress.
8. Problems in fitting.

Exercise III. Make an outline for a theme of several paragraphs in which you explain the construction of an article: a bird house, a toy, a lamp shade, a hat, or any other object you may choose. You will be more successful if you choose as your subject something you have made, rather than something you have seen made. The class period will be devoted to the criticism of outlines.

When you have finished your outline, ask yourself these questions. Have I included all the main processes? Have

I set down any divisions of these main processes? Have I arranged them in the proper order?

Using a standard form for outlining will help you. If the outline is very simple, containing only points of equal importance, number the headings 1, 2, etc. If, however, some of the topics are subdivided, number the headings 1, 2, etc., and the subheadings *a*, *b*, etc. If it is still more complicated, use the following scheme.

I. .....
A. .....
1. .....
a. .....
(1) .....
(*a*) .....
(*b*) .....
(2) .....
b. .....
2. .....
B. .....
II. .....

Remember that points of equal importance should be equally indented, as I and II or (*a*) and (*b*) and that subdivision requires at least two items.

Spelling

Prepare the twenty words below for a spelling lesson to-morrow. Notice especially the underlined letters.

satisfied	series	shoulder	skull
stretch	trolley	valued	village
wife's	witnesses	animal	awfully
cancer	commission	concerning	desert
despite	difficulties	incident	injuries

LESSON 29

Writing an Exposition

Now that you have learned to make an outline you are ready to write. In developing a theme keep your mind on the purposes, problems, and difficulties involved. Make these clear to your readers. Indicate the purpose of each step, introduce the problems involved, point out difficulties, and show where care should be taken to get the best results. All this requires judgment on your part.

Avoid going into too many details of operation, such as giving the minute measurements, and directions for handling tools. Skill cannot be transmitted by words. The object of your explanation will be to give a general idea of a procedure.

Think each paragraph through step by step. After you have written a paragraph, and before you begin a new one, consider how you may link the first with the second. Useful transitional phrases for this type of exposition are *after this is done*, *the next step*, *finally*. Reread the explanation of how needles were once made, pages 113 and 114. What is the subject of each paragraph? What phrase at the beginning of the second paragraph links it with the first? What transitional phrase is used in the first sentence of the third paragraph? What word at the beginning of the fourth sentence launches you into the last process? The expressions *first*, *second*, *third* are often used to denote steps or processes, but their use is not so unobtrusive and clear as the method employed by Fabre in his explanation of the making of needles.

Exercise. Write an exposition of a long process which involves judgment on your part. The following suggestions may help you choose a subject.

1. Building a chicken house.
2. Constructing a silo.
3. Making a piece of furniture.
4. Making a budget.
5. Running a furnace economically.
6. Making a piece of pottery.
7. Skiing.
8. The hoisting and stocking of ore.
9. Making a cartoon.
10. The cooking of cereals.
11. Apple picking and packing.
12. Buying an automobile.
13. The cooking of different kinds of meats.
14. Making a dress.
15. Installing different kinds of aërials.

LESSON 30

Outlining in Exposition

The exposition of a process following the time order and of a scientific description involving space order is a comparatively easy form of writing. The exposition of an idea, or ideas, is a more difficult problem. Leading people through a process of thought is more difficult than directing them through a process of manipulation. Of course you do not want to continue doing something that is easy, if you expect to grow in mental power and in the ability to express yourself. You will wish to try to make yourself clear about your opinion on a few definite subjects with which you are very familiar.

Before you can outline a theme involving the exposition of an idea, you will have to think your subject through carefully and decide what your main purpose will be. If you select the subject *Swimming*, you will have to decide first what general thought you wish to leave in the mind of your reader. If it is, *How to become a good swimmer*, then follow the narrative method, as shown in the last lesson. If you wish to leave the reader with the notion that swimming has practical values, you will have to outline a theme in a different way. You will think of swimming as a cause and enumerate several effects. If you wish to convince a person that swimming is the best of all kinds of sports, you will have to make an outline that will serve that purpose. You will compare the effects of each.

Exercise. Outline an exposition on *Swimming* or some other sport in which you wish to bring out the central idea that this form of sport has practical values.

Below is a simple outline on the benefits to be derived from reading good books. Consider the arrangement of the main headings. For what are most books read? For what are they least read?

BENEFITS DERIVED FROM GOOD BOOKS

I. Direct.
  A. Amusement.
    1. From stories.
      a. Detective.
      b. Adventure.
    2. From humorous writings.
      a. Parodies.
      b. Essays.
  B. Information.
    1. In history.

2. In science.
3. In mathematics.
4. In travel.

C. Inspiration.
1. From biography.
2. From essays.

D. Stimulation of imagination.
1. From poetry.
2. From novels.

II. Indirect.

A. Improvement of expression.
1. In conversation.
2. In writing.

B. Increased understanding.
1. Of the world in which we live.
2. Human nature.

LESSON 31

Oral Exposition

Exercise. After you have discussed in class your outlines for the Exercise of the previous lesson, and you are perfectly certain they are arranged correctly for your purpose, plan an oral exposition based on one of them, following your outline and keeping in mind your purpose. Before you begin, reread the illustration of the paragraph of cause and effect in Lesson 16 (page 180). In comparing and contrasting, you may have use for the transitional expressions, *on the other hand*, *while*, *but*, *moreover*, *opposed to this*.

If you think you can make a better outline by taking another subject, by all means make your own choice. The following subjects may help you make a choice.

1. Why I am a boy scout.
2. Why our school should have a swimming pool, or any other needed equipment.
3. Why we need student government.
4. Why we need a student council.
5. Why we need a school paper.
6. Why one should belong to a club.
7. Why one should learn to skate.
8. Why our city, town, or country side is a better place to live than a neighboring one.
9. Why we should have a city hospital.
10. Why the deep waterway through the Great Lakes is a feasible project.

LESSON 32

Division in Exposition

As you increase your fund of knowledge and wish to develop subjects more and more in detail, you will find that you need to have more practice in outlining. Proper division of a subject is an important problem in outlining an exposition. The basis of division of a subject depends on the purpose of the exposition. Before you try to write the exposition for which you selected a subject in your last lesson, you will probably need practice in dividing a subject so that you may have a logical outline. Your outline will be logical if you select a basis of division for your main topics and do not introduce any other basis of division.

Exercise I. Refer to the outline of "Benefits Derived from Good Books." You will notice that items I and II show the two major classes of benefits, direct and indirect, and that they belong to the same type of division. Suppose item II had been "Stimulation" instead of "Indirect."

Would the division have been correct? Study the following incorrect outline of item II and explain why it is poor.

II. Indirect.
  A. In conversation.
  B. Improvement of expression.
    1. In writing.
    2. Understanding of the world in which we live.
  C. Increased understanding.
    1. Of human nature.

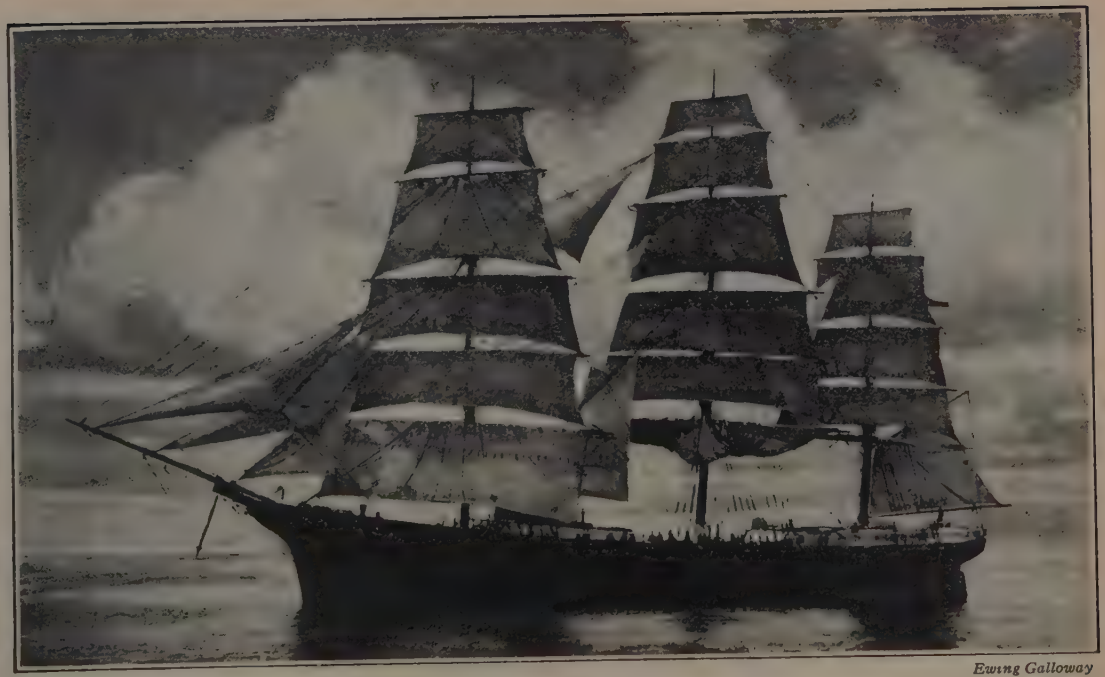
Exercise II. Criticize the following outline for an exposition on *Ships*. Introduce a basis for division, as "Propelling Power," "Development," or "Uses," and revise the outline.

1. Battleships.
2. Sailing Vessels.
3. Freighters.
4. Triremes.
5. Liners.
6. Galleons.
7. Steamships.
8. Yachts.
9. Trawlers.
10. Medieval Ships.

Spelling

Prepare the twenty words below for a written spelling lesson to-morrow. Never be satisfied with anything less than a perfect score.

jewel	manufacture	merely	ordinary	owing
persuade	program	racing	scheme	senator
social	speech	statesmen	stepped	sympathy
telephone	toured	uncertain	abandon	actual



Ewing Galloway

Sold at public auction for $1000! Can you outline an explanation of this low price? Think that this ship cost $100,000 forty years ago.

LESSON 33

Writing an Exposition Based on Investigation

You are now ready to advance one step further in your mastery of the ability to write exposition. You may wish to undertake fuller treatment of a subject about which you have some knowledge and in which you have an intense interest and a desire to know more. Before you can make an outline and proceed to write, you will have to do some investigating to round out your knowledge. Sources of knowledge are found in the world about us, the opinions and experiences of people, and in books, magazines, papers. For your purposes you had better confine yourself to the investigation of a problem most of the knowledge of which you can gain from people in your community.

For the first lesson in this book the class as a whole did a great deal of investigating to find out what particular phase of English is most valuable for the success of certain occupations. If you had made all the investigations yourself, you would have material for an extended exposition on the value of the study of English. Coöperative investigation is valuable, as it may show you the extent and importance of a subject, but you are more likely to put more thought on a subject that you have investigated fully for yourself.

Exercise. Bring to class at least one subject in which you are interested, about which you would like to know more. Ask yourself whether you will be able to get information on your subject from several people in your community. Submit your subject to the teacher to find if it is properly limited and if information about it is available. The following subjects may help you make your choice.

1. The work of the student council.
2. Avocations of high-school pupils.
3. The value of the weather bureau.
4. Methods of purifying water.
5. The organization of the fire department.
6. The cost of running our city.
7. The pension system of a large organization.
8. Safety appliances in a mine or factory.
9. The work of the Farm Bureau.
10. The relation of improved roads to rural development.

Select a subject which interests you. Gather all the information you can from acquaintances in your community; supplement this with information gained from books, newspapers, and magazines. Make an outline, keeping in mind what you have learned about the proper division of a subject. Before you begin to write decide how each paragraph should be developed. Pay particular attention to choice of words by applying what you learned about synonyms. Go through the rough draft of your theme to see whether you can substitute better words than the ones you have used. Watch especially for needless repetition of the same word. Consult the dictionary for good synonyms to substitute for this word. The date for handing this theme in will be set by the teacher.

LESSON 34

The Familiar Essay

In the foregoing lessons you have considered only the formal type of exposition. The informal type, known as the **familiar essay,** has a different purpose. The object is

to reveal the personal viewpoint or feelings of the author. The object is not primarily to inform. It is rather to please. Personal experiences which do not take the form of a narrative or description are often the subject matter of this type.

In writing formal exposition on the subject of *Dogs* your object would be to give as much information as possible. In an informal essay on your own dog, you would no doubt reveal your personal feelings, preferably pleasurable. You would give an intimate account of all his playful, pleasing habits. This account would not be a logical, full account of the habits as shown by any dog; it would be a revelation of a mood that you find yourself in when you think of your pet. Read *Memories*, by John Galsworthy, a noted English author, if you wish to see the essay type at its best. The subject of the essay is his little black spaniel. Below is an extract taken from *Jeremy*, by Hugh Walpole, which, although found in a narrative, is the informal essay type.

For Jeremy he became more and more of a delight. He understood so much. He sympathised, he congratulated, he sported, always at the right moment. He would sit gravely at Jeremy's feet, his body pressed against Jeremy's leg, one leg stuck out square, his eyes fixed inquisitively upon the nursery scene. He would be motionless; then suddenly some thought would electrify him — his ears would cock, his eyes shine, his nose quiver, his tail tumble. The crisis would pass; he would be composed once more. He would slide down to the floor, his whole body collapsing; his head would rest upon Jeremy's foot; he would dream of cats, of rats, of birds, of the Jampot, of beef and gravy, of sugar, of being washed, of the dogs' Valhalla, of fire and warmth, of Jeremy, of walks when every piece of flying paper was a challenge, of dogs, dogs that he had known of when he was a puppy, of doing things he shouldn't, of punishment and wisdom, pride and anger, of love-affairs of his youth, of battle, of settling-down, of love-affairs in the future, again of cats and beef, and smells — smells — smells, again of Jeremy, whom he loved. And Jeremy, watching him now, thus sleeping,

and thinking of Dick Whittington, wondered why it was that a dog would understand so easily, without explanations, the thoughts and desires he had, and that all grown-up people would not understand, and would demand so many explanations, and would laugh at one, and pity one, and despise one. Why was it? he asked himself.[1]

You can see at once that this bit of exposition is not scientific. It is purely personal. It is simply the way the author happens to feel about the subject at a particular moment — the expression of a happy mood.

In selecting a subject for the informal essay, consider first experiences that have given you much pleasure. If you write about a pet — a dog, a cat, a canary, or any other animal — recall the pleasing characteristics or behavior of your pet. You may produce an interesting essay by portraying unpleasant characteristics also.

Exercise. Write an informal essay of a paragraph or two on any subject you wish.

LESSON 35

Scientific Description: A Form of Exposition

When description is used to inform, and not primarily to appeal to the feelings, the result is exposition. This form of description for exposition is often used by firms in their catalogues or year books. It is used also in scientific books, particularly in botanies and zoölogies, where animals and plants are described for the purpose of identification.

[1] From *Jeremy*, by Hugh Walpole. Reprinted by permission of Doubleday Doran, Inc., publishers.

In this type of exposition you will find that it is necessary to use transitional words expressing space, instead of time. Some such phrases are *to the right, to the left, next, above, below,* etc.

Exercise I. Write a description of a piece of house furniture that you wish to sell.

Exercise II. Write a description of an animal you own, for the lost and found department of a newspaper.

Exercise III. *Extra Credit.* For the purpose of recognition describe the United States Flag to a person who has never seen it.

READING

LESSON 36

Writing a Book Review

Your first book review, an oral report, was for the purpose of creating interest in the stories you had read. You liked your choice so well that you thought you could recommend these books to your classmates. In your second report, the information, amusement, or inspiration you received from your reading furnished the subject for your bit of the group-conversation. Both of these exercises were informal. In these oral experiments, however, you probably learned what your classmates like to know about books before they select them to read. No doubt you found that all books are not of interest to all persons, but that every good book is of interest to some one. How to present the good points of a book in a written review is the problem of this lesson. This kind of expository writing serves several purposes.

Very often we are asked by our friends to recommend a book in a letter. This recommendation cannot be rambling and informal; it must of necessity be brief and concise. Also, the written report can serve to save the time of your teacher. Continual oral reports are impractical as a classroom exercise. You will want credit, however, for your reading. The most convenient method of keeping a record is a written statement of a few sentences in which you show

that you have really read a book with appreciation. Such a statement must be concrete and exact.

What does a reviewer usually put in an article about a book? He may present what the reader would like to know, and he may also bring out the characteristic feature of a book. Most readers like to know the time and place of a story. Some readers like a book that visualizes their own environment; others like a picture of places they have never seen. Readers like only a suggestion of the plot. It is sufficient to say of *Les Misérables* that the hero who served twenty years as a galley slave, when freed, tried to live a respectable life although hounded by the police. A short concrete portrayal of the hero or chief character is of interest to the reader. A reviewer might arouse interest by saying: "The hero of one of Rostand's plays is big-nosed, awkward, brave Cyrano de Bergerac, who composes beautiful poetry. Will Roxanne, the charming heroine, choose him, or the handsome, stupid, inarticulate Christian?"

The purpose or problem of a story may induce some readers to select a book. One might say of Kipling's *Captains Courageous* that it demonstrates the value of hard work in developing character. It tells the story of a young, pampered, arrogant, bragging son of an American millionaire, who is lost at sea, is picked up by a fishing vessel, and is compelled by circumstances to work until every muscle aches after a sixteen-hour day of hard labor. Sometimes a comparison with other stories will please the reader. Often an author's style is worth illustrating by a brief quotation. Not all of the points mentioned above need to be included in a review. The nature of the book will suggest what should be presented.

Exercise I. Read several book reviews in a good newspaper or a first-class magazine. Bring to class one that makes you want to read the book it describes. Read orally to your classmates the particular words or groups of words that aroused an interest in the book. Are they concrete or abstract? Are they specific or general? Is the review concise or wordy?

Exercise II. Criticize the following as a book review.

The book I read was a very interesting story. It has a thrilling plot, and the characters are pictured in a vivid way. The most exciting moment of the story is well told. I was sorry that in the end the hero died. You should read this story because it teaches a good lesson and you will remember the beautiful scenes that are described.

Exercise III. Write a book review of one paragraph in which you bring out two or three of the best points of a book. Keep in mind a certain type of reader and try to interest him. Be concrete, specific, exact.

CLUB WORK

LESSON 37

Parliamentary Procedure

No doubt your attention has been called to the fact that much of the work which is done by groups of people is accomplished by means of discussion. Effective discussion cannot take place unless a group is organized for work and has a good method of procedure. Situations will arise in the future in which you will find yourself in a group that would like to discuss a problem and take definite action. The class furnishes a good group in which to secure practice in organization and procedure. By organization is meant the choosing of officers, particularly a chairman. By procedure is meant the observance of simple parliamentary order.

If your class wishes to organize for any purpose, you may ask your teacher to act as temporary chairman until you have elected a permanent one. The group may wish to nominate two or three members before they vote. A motion for a nomination needs no second. After the nominations are made the class may vote by ballot. The temporary chairman will appoint a committee of three to count the votes and announce the name of the permanent chairman. Let us suppose that your group has met to organize a club for any purpose you wish; it may be to study current events, or to debate informally, or to go on hiking trips, or

to make a study of birds in your community, or to promote some outdoor sport, as swimming, tennis, skating.

The permanent chairman, while standing, will state that the general object of the meeting is to organize a club. At this point any member may rise and make a motion that a certain kind of club be organized, giving it a name. Then a second to that motion should be made. The member who does this may remain seated. After the second has been made, but never before, the chairman may ask if there is any discussion. At this point some one may show that the club proposed by the motion is not practical, for instance, a reading club where there is no library. Members who want a reading club would enter the discussion by proposing, in the form of a motion, a plan for securing books from a traveling library.

If the discussion runs into unprofitable talk or is too long, a member may rise and say, "Question," which means he wishes the chairman to call for a vote on the motion. If the chairman at any time thinks the discussion has been prolonged enough, he may say, "Are you ready for the question?" to which the group may reply, "Question," if they are ready to vote.

Some of the business of a group can be done more efficiently by a committee than by the whole number. A member may make a motion, which must be seconded, that the chairman appoint a committee to find out what books on Parliamentary Practice are available in the school library, or to carry on any other business that has to be done outside the group meetings. The election of a secretary to keep the minutes and of a treasurer to look after the funds is necessary in the organization of a permanent club.

An amendment may be proposed at any time after the motion has been seconded. This may be done by a motion to strike out words, insert words, or strike out and insert. The amendment must be voted on. The chairman will say, "Those in favor of the amendment say, Aye; those opposed, No." He announces the result by saying, "The motion for the amendment is lost," or "is carried." A rising vote may be called for if there is doubt as to a majority. After an amendment, which in this case might be the striking out of the word *reading* before *club* and inserting after *club* the words *for parliamentary practice*, the chairman repeats the motion as amended and asks for a vote.

After your group has been regularly organized, there are a few rules concerning motions that you should master and practice. The following motions are debatable; that is, discussion is permissible: (*a*) the original or main motion; (*b*) a motion to amend; (*c*) a motion to postpone to a certain time, or indefinitely; (*d*) a motion to refer a matter to a committee. The following motions are not debatable: to adjourn; to take a recess; to lay on the table. A motion to postpone to a certain time means the matter must be taken up again; to postpone indefinitely is a means of disposing of the proposition altogether. A motion to lay on the table is for the purpose of laying aside a question, so that the group may go on with more important business for the time being. For reference: *Students' Handbook in Parliamentary Law*, by Frederick Leighton.

LETTER WRITING

LESSON 38

Writing the Personal Letter

A great deal more freedom is allowed in the form of the friendly letter than in the business letter or in the formal social type. When can the heading be dropped or simplified in a friendly letter? Should the date ever be omitted? Where may it be placed? Is the inside address necessary in a friendly letter? On what does the form of the salutation depend? What punctuation should be used after the salutation? Criticize *Dear Friend*, *Mr. Smith*, as salutations. Should you omit *Dear* from the salutation? Does this word show intimacy or social equality? Or is it merely conventional? Notice the form of the letter on page 126.

The body of the friendly letter is the most important part. Do you ever receive letters that bore you? Does the writer confine himself to subjects that interest him only? Does he try to write about subjects that do not seem to interest him? Is his letter stiff and formal? Do you like a letter in which the author seems to be talking to you? What kind of letter pleases you most? Are you ever annoyed because you cannot decipher poor writing? How do you like a letter that has the margins filled with writing? Do you like a letter that contains no punctuation marks or has no indention for paragraphs? Do you like description in a letter? If so, of what kind? Do you like stories?

Should stories in a letter be long? Do you like a series of questions?

Exercise I. Criticize the following letter.

S.S. Maniola
March 13, 19—

Dear Jack,

We arose at seven. Had breakfast eight. Walked on the deck for half an hour. Played shuttlecock and battledore. The pilot took us to his room and showed us how the ship is steered. In the afternoon we passed some interesting islands. A day on a ship is something like a day on shore. An amusing incident happened on deck last night. Will tell you about it when I arrive home. The streets of Paris are very interesting.

Yours sincerely,
Oliver Hartwell

The writer of the friendly letter should adapt his subject matter to the interests and feelings of the reader. Charles Dickens has done this admirably in the letter below, written to a little boy. Master Hastings Hughes, after reading, or hearing read, the author's novel *Nicholas Nickleby*, is much disturbed over the conduct of Squeers, in whose school the boys are treated badly. He thinks the characters of the story are real. He dislikes Fanny Squeers and her father; he admires Nicholas Nickleby, the hero of the story; he is sorry for the little boys.

To Master Hastings Hughes,
Doughty Street, London,
December 12, 1838.

Respected Sir,

I have given Squeers one cut on the neck and two on the head, at which he appeared much surprised and began to cry, which, being a cowardly thing, is just what I should have expected from him — wouldn't you?

I have carefully done what you told me in your letter about the lamb and the two "sheeps" for the little boys.

Nicholas had his roast lamb, as you said he was to, but he could not eat it all, and says if you do not mind his doing so he should like to have the rest hashed to-morrow with some greens, which he is very fond of, and so am I. He said he did not like to have his porter hot, for he thought it spoilt the flavour, so I let him have it cold. You should have seen him drink it. I thought he never would have left off. I also gave him three pounds of money, all in sixpences, to make it seem more, and he said directly that he should give more than half to his mama and sister, and divide the rest with poor Smike. And I say he is a good fellow for saying so; and if anybody says he isn't I am ready to fight him whenever they like — there!

Fanny Squeers shall be attended to, depend upon it. Your drawing of her is very like, except that I don't think the hair is quite curly enough. The nose is particularly like hers, and so are the legs. She is a nasty disagreeable thing, and I know it will make her very cross when she sees it; and what I say is that I hope it may. You will say the same, I know — at least I think you will.

I meant to have written you a long letter, but I cannot write very fast when I like the person I am writing to, because that makes me think about them, and I like you, and so I tell you. Besides, it is just eight o'clock at night, and I always go to bed at eight o'clock except when it is my birthday, and then I sit up to supper. So I will not say anything more beside this — and that is my love to you and Neptune; and if you will drink my health every Christmas Day I will drink yours — come, — I am, Respected Sir, your affectionate friend,

Charles Dickens

P. S. — I don't write my name very plain, but you know what it is, you know, so never mind.[1]

You will note that the letter above has an unusual heading, which was the fashion when this letter was written. How should the heading for this letter be written now?

[1] From *The Letters of Charles Dickens*. By permission of The Macmillan Company, publishers.

Exercise. Write a letter to a friend telling about an interesting place you have visited, or an interesting person you have seen. You may choose to describe your own home, your room, or a scene from your window. Consider how you will make your description of interest to your friend. Imagine that you are talking to him.

LESSON 39

Writing a Letter

An incident, told briefly and well, is always interesting material for a letter. The following letter by a boy of your age is an excellent example.

Hotel Mayerbole
Ishpeming, Michigan
Feb. 23, 19—

Dear Jim,

I'm the lucky dog! Father brought me with him on his monthly business trip to the iron mines of Northern Michigan. Now that may not sound exciting to you, but let me tell you I've had the thrill of my life. I've seen a real ski tournament. Pictures give you no notion of the real thing. They show the rider in the air. The real moment of thrill is when, with skis hanging perpendicularly from his feet, he starts to drop toward the landing place. You hold your breath and wonder whether those skis will right themselves. Yes, they usually do — and the rider glides off smoothly right side up.

One of the riders was a high school boy who had lost his right arm when very young. I couldn't believe my eyes when I saw him enter the race. The crowd went wild when they saw him balance himself with one arm. His name is David Johnson — ancestors rode skis in Norway, I'm told. He looked like a bird, up in the air, with one broken wing. This is real flying — no machine stuff.

I mustn't forget the dog race in the forenoon of the same day.

Every small boy in this town, I think, owns a dog and sled. Anyway there were forty entries for the race, sponsored by the business men. This year there was a heap of trouble among the youngsters. A boy from a neighboring town appeared with a team of two dogs, and the managers of the races thought they had to be courteous and let him enter. The race started off in pretty good shape, but for some reason — disgruntled jealousy perhaps — the home dogs got into a fight half way to the goal. Such a mess of dogs, sleds, and boys you never saw — barking, yelling, fighting — and the well-trained team of the neighboring town trotted to the line and got the prize.

Last night I woke father out of a sound sleep at midnight and told him I was going to have a ski club for us boys at home. We have the hills and I know you would all be for it. He said, "Yes, boy, hills, but no big soft snow banks to light on."

Goodbye until next Thursday. I'll tell you more then.

Sincerely,
Tom C

Exercise I. Write a letter to a friend in which you relate an incident, preferably something you have witnessed.

Exposition, if not too serious, may be used. Augustus St. Gaudens knew how to use this type in a clever way. The following is part of a letter to his son.

I have your letter and the drawing. The drawing has very good qualities in it and is quite excellent considering the difuculti — duficuly — deffee . . . Thu! . . . that you underwent and your inexperience in artistic production. It shows that you see very justly. It is hard in modeling though; for instance, where the dark red in the lips shows against the face the line is too sharp. In nature you will find that there is more blending of outline of the lips into the face. It is softer. Then again it would be better if the face were shown against the background simply by the contrast of the dark ground against the light of the face and with no outline or line all round the edge of the face as you have it. The only thing out in the drawing is the ear. I've forgotten how your ear is constructed, but if it's made like that you have the only ear so placed in the world. You have tipped the top forward, instead of backward as it exists with everybody but freaks. If your ear is so constructed, you needn't

Ewing Galloway

Robert Louis Stevenson lived in the South Sea Islands. If you like letters, read his *Vailima Letters*.

worry about studying to earn your living. You can earn that in a museum. Sometimes ears are straight up, but never forward.

Now another thing. "Punctuality is the courtesy of Princes," or something to that effect. And another swell ratatatata thing is always to answer letters and at once, no matter how briefly. So be in good form and reply (as briefly as you wish). Not to reply is very impolite.

Don't drink beer and don't call me papa. Call me daddy, governor, boss, or father, or anything. But don't call me papa or I'll cry.[1]

Simplicity is a quality that should always be found in a letter. The following body of a letter is founded on genuine feeling. Robert Louis Stevenson wrote it when he was about twenty-one to Allison Cunningham, the nurse of his childhood.

I was greatly pleased by your letter in many ways. Of course, I was glad to hear from you; you know, you and I have so many old stories between us, that even if there was nothing else, even if there was not a very sincere respect and affection, we should always be glad to pass a nod. I say "even if there was not." But you know right well there is. Do not suppose that I shall ever forget those long, bitter nights, when I coughed and coughed and was so unhappy, and you were so patient and loving with a poor, sick child. Indeed, Cummy, I wish I might become a man worth talking of, if it were only that you should not have thrown away your pains.

Happily, it is not the result of our acts that makes them brave and noble, but the acts themselves and the unselfish love that moved us to do them. "Inasmuch as you have done it unto one of the least of these." My dear old nurse, and you know there is nothing a man can say nearer his heart except his mother or his wife — my dear old nurse, God will make good to you all the good that you have done, and mercifully forgive you all the evil. And next time when the spring comes round, and everything is beginning once again, if you should happen to think that you

[1] From *Reminiscences of Augustus St. Gaudens*, by Homer St. Gaudens. Copyright, 1913, by The Century Company.

might have had a child of your own, and that it was hard you should have spent so many years taking care of some one else's prodigal, just you think this — you have been for a great deal in my life; you have made much that here is in me, just as surely as if you had conceived me; and there are sons who are more ungrateful to their own mothers than I am to you. For I am not ungrateful, my dear Cummy, and it is with a very sincere emotion that I write myself your little boy.[1]

Straightforwardness is useful in argument or persuasion. This quality is shown in a letter to General Hooker by Abraham Lincoln.

Executive Mansion,
Washington, D. C.,
January 26, 1863.

General:

I have placed you at the head of the Army of the Potomac. Of course I have done this upon what appear to me to be sufficient reasons, and yet I think it best for you to know that there are some things in regard to which I am not quite satisfied with you. I believe you to be a brave and skillful soldier, which of course I like. I also believe you do not mix politics with your profession, in which you are right. You have confidence in yourself, which is a valuable if not an indispensable quality. You are ambitious, which, within reasonable bounds, does good rather than harm; but I think that during General Burnside's command of the army you have taken counsel of your ambition and thwarted him as much as you could, in which you did a great wrong to the country and to a most meritorious and honorable brother officer. I have heard, in such a way as to believe it, of your recently saying that both the army and the government needed a dictator. Of course it was not for this, but in spite of it, that I have given you the command. Only those generals who gain successes can set up dictators. What I now ask of you is military success, and I will risk the dictatorship. The government will support you to the utmost of its ability, which is neither more nor less than it has done and will do for all

[1] From *The Letters of Robert Louis Stevenson.* Reprinted by permission of Charles Scribner's Sons, publishers.

commanders. I much fear that the spirit which you have aided to infuse into the army, of criticising their commander and withholding confidence from him, will now turn upon you. I shall assist you as far as I can to put it down. Neither you nor Napoleon, if he were alive again, could get any good out of an army while such a spirit prevails in it; and now beware of rashness. Beware of rashness, but with energy and sleepless vigilance go forward and give us victories.

Yours very truly,
A. Lincoln [1]

Exercise II. Write a letter in which you try to convince a friend that he should do a certain thing: finish a high school course, or take a trip you have taken. Perhaps you disagree on some point, and you would like to bring him around to your way of thinking.

Exercise III. Write a letter to a person that you know, keeping in mind what you have learned about writing the informal personal letter.

LESSON 40

Social Notes

Although the telephone is used to-day for most of our informal invitations, yet there are occasions on which we are compelled by circumstances to write notes. The ability to do this requires study and practice. There follow informal notes of invitation, of acceptance, and of regret. Notice their form and content.

[1] From *Abraham Lincoln*, by Nicolay and Hay. Copyright, 1917, by The Century Company.

1

Geneva on the Lake
Stop 17
July 17, 19—

Dear Alice,

Can you spend a day at our cottage on the lake next Saturday? I am asking ten girls of our class to come. We have a lovely beach, so be prepared to swim. I am asking the girls to take the Interurban which leaves the Public Square at ten o'clock in the morning. The last car to Cleveland leaves here at eight o'clock at night. This allows a little time for a sing after a clambake.

Yours sincerely,
Mary Louise

2

1074 Bluestone Road
Cleveland, Ohio
July 19, 19—

My dear Mary Louise,

I'm delighted with the prospect of a day at your cottage, a dip in the lake, and a clambake. What fun! The ride out and back with the girls, whom I haven't seen for a whole long month, will be good fun too.

Sincerely,
Alice

3

1074 Bluestone Road
Cleveland, Ohio
July 19, 19—

Dear Mary Louise,

How I would enjoy spending Saturday at your cottage! A swim and a clambake sound most alluring. I'm sorry, however, that I can't accept your invitation. Mother's birthday falls on Saturday, and we are planning to have a little party for her.

Sincerely,
Alice

The informal letter of inquiry, the answer, and the letter expressing thanks are illustrated below. What good points do you find in each?

1

113 Pine Street
Winona, Minnesota
August 3, 19—

Dear Fred,

Night and day since I visited you last month, I have dreamed of that canoe of yours, and of having one of my own, and I have been doing some talking too. Father has promised to pay half the cost, and I can manage the other half with my savings from selling papers. Would you mind telling me where you made your purchase?

Yours truly,
Jack

2

Camp Dewey
R. F. D. 3
Rossville, Iowa
August 5, 19—

Dear Jack,

I am mighty glad you are to have a canoe. I hope you get one like mine. It is a dandy — glides smoothly, cuts the water like a knife. You will find a description of it in the Carleton Boats catalogue for this year, page 67.

Yours very truly,
Fred

3

113 Pine Street
Winona, Minn.
August 15, 19—

Dear Fred,

Thanks so much for the information. To-day father and I bought the canoe. She's a beauty! Can't you come back a

few days before school opens and take a trip with me along the coast of Mirror Lake?

Sincerely,
Jack

The ability to write without hesitation a good, informal letter of introduction requires practice. Below is such a letter. What are its good points?

1042 Broad Street
Omaha, Neb.
June 15, 19—

Dear Tom,

This is to introduce the bearer, Joe Haskins, a friend of mine. He is entering Central High School of your city next fall, and as you are to serve as captain of your football team, I thought you might be interested to know that he has had a fine record as a halfback on our team. Anyway, give him a trial.

Yours truly,
Carl Anderson

Sometimes our thoughtlessness causes us to do something which we afterward regret very much. A note is sometimes the best way of making an apology, which should be sincere and brief.

My dear Miss Moore,

I am sorry that I whispered during the recitation period yesterday. At the time I was not conscious that I was disturbing the class. I want you to know that I fully realize how rude it was. You may be assured it will never happen again.

Sincerely,
Jean Hunter

Thursday, September 10, 19—

Social notes are somewhat standardized, particularly the formal type, which is entirely conventional in form. Formal notes are written or engraved and stated in the third person. You will probably use the informal type of social

note more than the formal. Formal invitations and replies are now generally telephoned except for club banquets, society dinners, and the like.

Exercise I. Write an informal invitation to a friend to visit you for a week. Will your friend want to know what your plans are? Will he want to know when to come and where?

Exercise II. Write an informal dinner invitation to a friend you have known intimately for a long time.

Exercise III. Write an informal dinner invitation to a person you know slightly.

Exercise IV. Write an acceptance and a regret in answer to the preceding invitation.

LESSONS 41 AND 42

Review of Letter Writing

As a general review of all you have learned in letter writing, work out the following project during the next two days.

You have decided to take a trip to some place of interest some distance from your home, either in this country or abroad.

1. Write to a friend asking him to join you.
2. Write to the steamship company or railroad company asking for rates, time-tables, etc.
3. Write engaging staterooms or berths on a certain boat or train.

4. Your plans have changed suddenly. Send a telegram to your friend telling him the trip has been delayed for a week.

5. Write or telegraph canceling reservations, returning tickets, and making new reservations.

6. You plan to stay with friends in ——. Write to them accepting a previous invitation to visit them.

7. From ——, where you spend a week, write to your family.

8. On your return your friend spends a few days with you. Write the letter he sends you on reaching his home.

9. You want to send a book to your friends in —— where you visited. Write to a publishing house, ordering a new book.

10. Write to the friends you visited, thanking them for their hospitality and telling them you are mailing them a book.

If you do not understand the forms of telegrams, appoint a committee of four to go to a telegraph office and investigate. They may report on the following:

1. How should a telegram be worded? Why?

2. What are the differences in cost and service among the following forms: full-rate telegram, night message, day letter, night letter?

NEWS WRITING

LESSON 43

The Lead in a News Story

If your school has a newspaper, you may wish to try your hand at writing a news story. The best way to start this problem is to study the news stories on the front page of a first-class city newspaper. First of all, you will note that the climax of the news story comes first, and not last as it does in other narration. The first sentence gives the whole story in outline. It names the persons concerned, the time, the place, the nature of the occurrence, and how and why it happened. It usually answers at least three of the questions: who? where? when? what? why? how? This opening summary sentence is known as the **lead.**

The arrangement of the items in a lead varies with their importance. If the place or " where " element is the item in which the greatest number of readers will be interested, that item should be put in the first phrase of the lead. When you hear of a robbery, what do you think of first? The headlines, of course, give you the subject of the article. If the story is about a great man, his name or the " who " item will come first, because the public is always more interested in a great personality than in anything he may say or do at the time. If the story is about a lecture on a subject of timely interest by a comparatively unknown person, the " what " element or subject of the lecture will be placed first. The time or " when " phrase is rarely placed first.

Exercise I. Select the news stories in the paper you have chosen to study. Read the first few words of the headline to see what each story is about. Then read the lead and note what the first phrase is. By this means you will be able to find examples of *who*, *what*, *where*, *when*, *how*, *why* leads. In each case, give reasons for the arrangement of the items in the leads, keeping in mind that the more important always precedes the less important. Do you find any leads beginning with *the*, *a*, *an*, or numerical figures? Can you discover any unnecessary words? Bring the newspaper to class; be prepared to read the leads you have selected to illustrate the different kinds.

Exercise II. Note what grammatical form is used to introduce each lead, whether it is the subject of the sentence; a phrase introduced by a present or past participle, a preposition, or an infinitive; a substantive or an adverbial clause. By what grammatical form is each of the following leads introduced?

1. Two unknown people, who are believed to be students, went through the lockers of the school last Wednesday night during the basket-ball game with Milton High and secured about $40.00, it was discovered to-day.

2. Defending his resolution not to allow smoking on the school grounds, the principal of the Madison High School presented his views yesterday to the members of the Board of Education and asked for action on their part.

3. Supported by the parents of the district, Superintendent Jones issued an order to-day that the maximum cost of the dresses worn by the girls at commencement on June 7 should be determined by the principal.

4. In the last minute of the game in the Lincoln High Gymnasium last night, Northfield High School defeated Lincoln in the best basket-ball contest of the season.

5. To encourage regular attendance in her classes, Miss Smith will excuse from final tests all those who have a daily average of 85 per cent and have been absent not over twice during the semester, she announced to-day.

6. Because 50 per cent of the seniors failed to vote at the election yesterday, a class president was not chosen.

7. Who is eligible for the president of the Athletic Association will be discussed at a mass meeting in the auditorium, Friday, March 8.

Exercise III. Construct good leads from the items given below. Think of each group as a real piece of news, consider the item that your reader will want to know first, and use what you believe is the best grammatical form to introduce each lead. Furnish exact dates, full names, and particular details.

1. Your school will be visited by the governor of your state on a certain date.

2. The Christmas vacation has been under discussion for some time. Finally a date has been decided upon by the Board of Education.

3. For some time the place of playing a certain football game has been under controversy between your team and that of a neighboring town. The home field is finally selected.

4. The instructors of your school, at a meeting last Thursday, abolished final examinations.

5. In the last half of the basket-ball game the score stood 7 to 5 in favor of the visiting team. A successful five man offense enabled Carlson of your team to tie the contest. In the play-off Carlson scored a foul toss to win.

6. For two weeks the principal and his assistant teachers have been considering appropriate punishment for the students who cheated in the last examination. At a meeting Wednesday they voted to expel these students.

7. The election of the president of the student council yesterday was very closely contested as both candidates are very popular. The final result showed that Henry Myers won by a majority of three votes.

LESSON 44

The Body of a News Story

The news story consists of the lead and the body of the story. The body of the story, which follows the lead, is a detailed account of the news that is found in the lead. Generally the organization of a middle-sized news story is the lead, one telling including major points, and a retelling with details. With this arrangement the reader can stop at the end of any paragraph. There is another reason for this arrangement. Very often, while the paper is being made up, other news stories have to be inserted at the last minute; therefore, room has to be made by cutting off the last paragraphs of the stories already written.

Exercise I. Study the news stories of the paper you have selected. Compare the arrangement of the items in the body of each story with the arrangement of the items in the lead. Do you find any comment on the news that expresses the writer's own opinion?

Exercise II. Spend some time searching for the most important piece of news that you can find about your school. Consult all departments. Let your instructors know that you are seeking information for a story to be written for the school paper. They will very likely be glad to tell you something that you may use for a news story. Or if you will consult the students in charge of school activities, such as the presidents of clubs, the managers of the athletic teams, the leaders of the orchestra and other musical organizations, no doubt you will obtain the nucleus of a story. From the information you have secured write a news story, keeping in mind what you have learned about leads and

the body of the story. Inspect your revised copy for any unnecessary words or opinions of your own that may have crept in. If you have a " nose for news," if you can sense what the school, your public, likes to read, and if you can arrange your news items effectively, you may decide to ask for a place on the staff of your school paper for the next year.

LESSON 45

The Interview

Natural curiosity prompts us to crave information about successful people. The newspaper satisfies this curiosity by publishing interviews in which we learn not only the views of important persons but also something of their personalities. The term **interview** in newspaper writing is applied to an article in which a person, usually of some prominence, gives his opinion about a subject of general interest.

The interviewer must be a tactful person. He should not talk very much himself. His whole purpose is to induce the person he is interviewing to talk. He must keep his readers in mind and introduce subjects that will be of interest to them. A series of questions should be planned before an interview is undertaken. An interviewer should have a good verbal memory, so that he can remember the substance of what a person says and some of the exact expressions. Note-taking, if necessary, should be as unobtrusive as possible.

The writing should be done as soon as possible after the interview takes place. The lead or first sentence of an interview is an important matter to consider. If you will study the leads of the interviews in a few issues of a first-

class newspaper, you will find that a direct quotation is the form most often used for the introductory sentence. This is frequently the most striking utterance made by the person interviewed. You will find the following forms used also: the indirect quotation, the general substance of the opinions expressed, the name of the person interviewed. The body of the interview consists of summarizing statements, direct and indirect quotations used as they best fit the subject matter. Peculiarities of dress and expression are of interest to the reader and are often included in an interview. These should be introduced unobtrusively in phrases rather than in sentences. "Said Mr. Blank, *as he twirled a heavy watch chain*," is better than, "Mr. Blank wore a heavy watch chain." In your study of interviews in a newspaper, note how many substitutes you can find for the word *said*. Do any of the leads begin with the expressions *I believe, I think?*

The following interview was written by a high school pupil. What are its good points?

"They are a fine, peppy bunch! Tell them I said to work — to work hard and not to be jealous of each other, not to try to hitch their carts to individual stars, but do real team work. And I hope to, and may, see some of them in big bands some day."

This was world-famous John Philip Sousa's message to members of the school band, as the great band master gave it to a reporter a few minutes after he led the local school boys in the last number of his program Saturday afternoon.

Back stage at intermission the bandmen had played up and down the scales endlessly. They seemed surprisingly like the rest of us, discussing with animation different makes of automobiles, politics, baseball, and weather, while Mr. Sousa, he of the grave manner and merry twinkle, glanced at them with interest, even with a shade of affection.

"Yes," concluded Mr. Sousa, "I have given you the recipe — no selfishness — then work — hard, gruelling work."

Exercise. Select a person of your community or your school whose opinions will likely be of interest to your class or the readers of your school paper. This person may be the president of the school board, the superintendent of schools, the head of the library, the manager of an athletic team, the president of the student council, or any other person of importance. Plan your questions and arrange for an interview with this person. After writing up your interview, inspect the rough draft carefully to see whether you have observed the suggestions made in this lesson.

If you wish to study further the writing of articles for the newspaper, you may find the following books of great help to you.

Newspaper Writing and Editing, by W. S. Bleyer. Houghton Mifflin Company.

Types of News Writing, by W. S. Bleyer. Houghton Mifflin Company.

News Writing for High Schools, by L. A. Borah. Allyn and Bacon.

Journalism for High Schools, by W. N. Otto. Harcourt Brace and Company.

ARGUMENT

LESSON 46

Stating the Proposition of an Argument

Another form of composition that requires clear thinking is argument. Informal argument or discussion is used daily by everybody. If you will recall the conversations of the past few days in your home or on the playground, you will find that argument was used constantly. Perhaps you presented reasons to your parents for doing something in a certain way. On the playground you may have heard arguments about the best way of playing a game.

If you will consider how some of the work of the world is carried on, you will discover that argument plays a prominent part in many vocations. How about the salesman? The lawyer? The writer of advertisements? Is not their whole work day spent in trying to convince people?

Then there is the broader field, that of the community, in which problems of public interest are settled. There are various viewpoints, often conflicting, which must be settled by argument before action can be taken. The work of the city council is carried on by this method. Propositions are made, reasons for and against are presented; finally, the members act by voting. The real object of argument, action, is accomplished.

In the still broader field of politics, argument is the method of getting problems before the people for their con-

sideration, and ultimately their decision, or action. Democratic govenment depends upon the ability of people to present their reasons amicably, to listen intelligently to the reasons of others, and to accept the decision of the majority. Argument or arbitration is not used among primitive people; with them war is the usual means of settling disputes. The ability to arbitrate is indicative of the highest form of government or society. When you learn to reason clearly, to build up an argument successfully, you are preparing to take your place in the business and social world, to be a part of the community in which you live, to be able to present your views on public problems in a convincing manner. Are your parents now serving on any committee where they are required to present their views?

In order to be a convincing speaker you will have to pay some attention to the method used in argument. There is one method — that is, presentation of proof. You recall that the purpose of exposition is to make people understand. Argument advances one point further; by furnishing proof it aims to convince and to make people act.

Proof may consist of explanation; that is comparisons, contrasts, specific instances; it may require description for full development; it may even use narration to be convincing. But always the purpose of proof is to convince.

The first problem in argument is the consideration of the subject. A subject should be chosen that is of interest to the speakers and the audience. It should be closely related to the experience of both speakers and audiences. To be able to think clearly about a subject that is of no interest to one and is not related to one's experiences is rarely

possible. A subject should be timely. Little interest can be aroused in a problem that is solved. A worthwhile subject should be selected. A subject that can be supported on both sides should be chosen. Nobody likes to listen to a one-sided controversy. A subject should be limited to a definite problem.

The subject of an argument should always be in the form of a statement or sentence. It suggests a challenge. The subject, *The Tariff*, can be developed by exposition; it can be explained, but it cannot be argued. The proposition, *Congress should lower the tariff*, can be argued. The purpose is to convince, so that a vote will be an expression of belief in the affirmative.

There are two important steps, then, in an argument: (*a*) the statement of the proposition, (*b*) the presentation of proof.

A proposition that is suitable for argument should have two definite qualities: it should be controversial and it should be definite. Which of the following propositions is suitable for debate?

1. Chicago is a large city.
2. Our high school should have pupil self-government.

A proposition should be stated clearly. It should contain no superfluous or ambiguous words. Negative terms in a proposition should be avoided. The proposition should be so framed that the burden of proof will fall on the affirmative. This can be done in two ways: (*a*) by framing the question so that the affirmative side goes against public opinion, (*b*) or by framing it so that a change of existing conditions is suggested. Propositions are usually stated in the affirmative in this form: "Resolved that the members

of our English class should organize and conduct an English club."

Exercise I. Write in the form of a proposition the subject of several arguments you have heard recently.

Exercise II. Write sentences, that is, propositions, that may be used as subjects for informal argument or discussion on the following.

1. Manual training.
2. High school fraternities.
3. Moving pictures.
4. The radio.
5. The airplane.
6. Examinations.
7. Intramural and extramural athletes.
8. The next football captain.
9. Student government.
10. Protection of animals.

Spelling

Prepare the twenty words below for a written recitation in spelling to-morrow.

arrival	authorities	broad	confident	descend
fortunate	install	instance	intimate	machinery
obtainable	occupied	precaution	pressure	exhaustion
exhibit	polar	prevailed	sleeve	successful

LESSON 47

Informal Argument

The problem in this lesson will be the preparation of an informal argument or discussion that is of vital interest to

the class. Bring to the class a statement of a subject that you would like to debate. Let the subject be one that concerns you, and to which you have given some thought. Try also to find a subject that will be of interest to the whole class. The class will decide by vote which subject they would like to debate, not by team but as a class. The class will discuss the framing of the proposition, so that all will be satisfied. After this is done, the members of the class may choose which side they would like to defend. Appoint a chairman for the informal debate. If speeches are limited to three to five minutes, every one will have a chance to express himself. Appoint one member for each side to sum up the arguments of his side. This informal discussion will bring out the issues involved in the question. In preparing for this, plan carefully what you are going to say, and develop your point to a definite close. If you speak distinctly and do not hurry, you will probably be able to hold your audience. That is the chief aim of this exercise. At the end of the debate have the chairman call for a standing vote.

LESSON 48

The Brief in Formal Debate

You have now studied the making of a proposition. The next step after the selection of debaters is the preparation of a simple brief. A **brief** is an outline of an argument in sentence form. Do not make the mistake of assuming that a brief is proof. In debating the question, each statement requires proof.

Below is a model of a brief. What four points does the

Underwood & Underwood

Would you rather watch a noted star play football than play yourself? Read the brief on pages 251 to 253.

introduction cover? What conjunction at the end of the main topics connects the thought of the sub-topics in the discussion? What is contained in the conclusion? Using this brief as a model prepare a brief, using the arguments presented in the previous lesson.

Resolved, That in our school interclass football should take the place of interscholastic football.

AFFIRMATION

INTRODUCTION

I. The question is important, for
   A. Football contests are established in our schools;
   B. The two systems are constantly defended.
II. These two systems are defined as follows:
   A. Interclass football contests are contests between teams from the same school;
   B. Interscholastic football contests are contests between teams from different schools.
III. The question is, Shall interclass football be substituted for interscholastic football in our school?
IV. The affirmative will undertake to prove that
   A. Interscholastic football is harmful;
   B. Interclass football would remove the worst features of interscholastic football.

DISCUSSION

I. Interscholastic football contests are harmful, for
   A. They cannot be upheld by a good educational policy, for
      1. They take too much of the time of the contestants;
      2. They take too much of the teachers' time in management;
      3. They interfere with the work of the school.
   B. They result in sport for gain, for
      1. Only a limited number of pupils take part;
      2. A highly trained group is produced;
      3. These participants rarely need physical training.

C. They do not promote good morals, for
   1. A spirit of "win at any cost" is developed;
   2. A wrong standard of ranking a school is established;
   3. A few individuals suffer from too much attention;
   4. Coaches are often forced to produce a winning team or lose their jobs.

II. Interclass football contests would remove practically all the harmful features, for
   A. They would put the contests on a normal educational basis, for
      1. They would take less of the contestants' time;
      2. The cost of management would be reduced;
      3. They would bring a closer association of teachers and contestants;
      4. They would eliminate intense excitement of the school before contests.
   B. They would raise the moral standard of the school, for
      1. Sport for its own sake would be established;
      2. Unhealthy worship of a few would be abolished;
      3. General efficiency of the school would be made the standard of measurement;
      4. Bad feeling between schools would subside.
   C. They would raise the physical standard of the school, for
      1. The school as a whole would take part;
      2. Those who need training would have an opportunity to take part.
   D. They would not promote sport for gain, for
      1. The training becomes extensive rather than intensive;
      2. No highly trained group is produced;
      3. They require no highly paid coach.
   E. They would remove the injurious physical effects on the players, for
      1. The training would not be severe;
      2. The probability of injury would be negligible.

CONCLUSION

I. The affirmative has proved the following:
   A. Interscholastic football contests are harmful, because
      1. They are not educationally sound;
      2. They give special instead of general training;
      3. They overdevelop a few pupils physically;
      4. They result in a bad spirit morally.
   B. Interclass football contests would eliminate all these bad features.

II. Therefore, interclass football should take the place of interscholastic football in our school.

NEGATIVE

(*The negative is briefed in the same fashion as the affirmative.*)

In holding a debate, a few simple rules should be followed. A chairman and a group of judges should be appointed and approved by both affirmative and negative. A speaker for the affirmative always speaks first. He is followed by a speaker for the negative. This alternation should continue until each of the speakers has finished. Then each team is allowed a rebuttal. Usually one member of each side speaks in the rebuttal, refuting the points made by the opposing side and summing up those made by his own.

Exercise I. Using the preceding brief as a model, select a resolution for each group of ten in the class, divide according to affirmative and negative, and, as a group, write out a brief.

Exercise II. After you have done the foregoing exercise, arrange with your teacher for debates based on the briefs.

REVIEW OF SPELLING, GRAMMAR, SENTENCE STRUCTURE, AND PUNCTUATION

LESSON 49

Spelling Test

Prepare the ten words below as a part of a test for to-morrow. Review the spelling words on pages 171, 178, 184, 205, 211, and 248. Your teacher will pronounce one hundred of these words to you to-morrow for you to spell. A perfect paper, or a paper with one word misspelled, should entitle you to a grade of *Excellent;* two words misspelled to a grade of *Good;* three words misspelled to a grade of *Fair;* any paper containing over three errors should be marked *Poor*, or *Failure.*

unusual	coronation	galleries	summoning	fatally
warrant	avalanche	appropriate	likely	league

LESSON 50

Review of Parts of Speech

Exercise I. Supply the correct form of the verb in each of the following sentences.

1. It (don't, doesn't) make any difference to me.
2. (Was, Were) you in school yesterday?
3. Why (don't, doesn't) the man see the signals?
4. A man, a boy and a girl (were, was) in the room.

5. Rowing, swimming, and skating (are, is) great fun.
6. Where (is, are) my hat and coat?
7. Before the house (stand, stands) three trees.
8. John or Henry (is, are) coming to-day.
9. A plate of vegetables (were, was) served.
10. Every one of the players (are, is) good.
11. The book which I expected by mail for days (has, have) come.
12. The cripple that you see selling shoe strings (is, are) a veteran of the World War.
13. The detective who caught the robbers (has, have) received a reward.
14. (Is, Are) there too many people on the boat?
15. Except for one mistake in spelling there (are, is) no error in your theme.
16. The house, with several pieces of furniture, (was, were) for sale.

Exercise II. Supply the correct form of the pronoun or the possessive adjective in each of the following sentences.

1. If one tries, (he, they) can be successful.
2. No one had failed to do (their, his) part.
3. Each girl had (her, their) hair bobbed.
4. Everybody did (his, their) best in the examination.
5. Neither Fred nor William did (their, his) work well.
6. Both Mary and Jane brought (her, their) own tennis racquets.
7. Either of the boys will be of great service to (their, his) team.
8. Some one has left (his, their) pen on my desk.
9. No man or woman should be ashamed of (his, their) nationality.
10. If anybody tries to speak during the concert, ask (them, him) to be quiet.
11. A diver must be strong, for (he, they) must often stay under the surface of the water for long periods of time.
12. If a person is a careless driver, (they, he) should not be allowed in traffic.
13. Will any one offer (his, their) services?

Exercise III. Supply the correct form of the verb in each of the following sentences.

1. Were you (showed, shown) how to solve the problem?
2. Whom have you (chosen, chose)?
3. He had (risen, rose) from the chair.
4. Were you (spoke, spoken) to?
5. The wind (blew, blowed) hard last night.
6. The boat (sank, sunk) to the bottom of the lake.
7. He (brung, brought) me a present.
8. He (learned, taught) me how to drive.
9. (Let, Leave) me help you.
10. He (had ought, ought) to pay for the work.
11. Henry has (chosen, chose) the wrong course.
12. He was (drownded, drowned) in the river.
13. The cloud (burst, bursted) during the storm.
14. I might (of, have) known what would happen.
15. The dog was (led, lead) by his master.
16. His mother (give, gave) him permission to go.
17. He was (given, give) the wrong seat.
18. The car might have been (stolen, stole).
19. The bear (clumb, climbed) the tree.
20. He (drunk, drank) three pints of water to-day.
21. His father ought to have (taken, took) him to the circus.
22. Had you (saw, seen) the man before to-day?
23. The weeds (grew, growed) faster than the corn.
24. The boy (left, let) the rabbit go.
25. (Can, May) I take your book when you are through with it?
26. I (lay, laid) in bed all forenoon.
27. Sarah (laid, lay) her wet fur on the radiator to dry.
28. (Lie, Lay) down when you feel tired.

Exercise IV. Supply the right form of the adjective or the adverb in the following sentences.

1. She made (an, a) awkward bow.
2. (An, A) hour will be required to do the work.
3. (A, An) history of the country was written.
4. She wrote (good, well) in the examination.
5. He can sing as (well, good) as James.

6. She looks (well, good) in that hat.
7. When he saw the danger he drove (slowly, slow).
8. He seemed (very much, very) interested.
9. The work was done (considerably, considerable) better by the new carpenter.
10. The cold chicken tastes (bad, badly).
11. The apple looks (good, well).
12. Your answer is (surely, sure) wrong.

Exercise V. Supply the right form of the pronoun in each of the following sentences.

1. It must have been (them, they).
2. It was (she, her) whom you met.
3. The teacher asked you and (I, me) to come.
4. It was (her, she) who brought the news.
5. Were (we, us) girls asked to the party?
6. She requested (us, we) girls to be present.
7. (We, Us) boys belong to a Club.
8. (Who, Whom) was hurt?
9. (Who, Whom) did you select?
10. Mary is as tall as (she, her).
11. She took a seat between Mary and (me, I).
12. All our class will be there except you and (I, me).
13. All but Mary and (her, she) took the test.
14. Men like (he, him) are hard to convince.
15. (Who, Whom) do you think it is?
16. (Whom, Who) did you say was hit by the automobile?

LESSON 51

Review of Sentence Structure

Exercise. Following are incomplete and poorly constructed sentences. Combine or alter them in any way that will produce good sentences.

1. His relatives they wanted to send him to college.
2. You are fortunate. In having a good memory.
3. In the yard were two trees. A cedar and a maple.
4. I saw the man. Who wrote the book.
5. The construction of the airplane. Which took many years.
6. Driving up to the curb and parking near a safety zone where he felt he would be safe.
7. James came to see me and yesterday his father bought him a radio.
8. Mary broke her tennis racket and so we could not play, and so we went home.
9. She wrote the letter and gave it to the postman and later she found she had not put a stamp on it, and the letter was written to her mother and told of her trip.
10. It said in the letter that James was coming Thursday.
11. During the vacation they became friends, which lasted many years.
12. When five years of age her mother died.
13. Just then a man rode by on a horse wearing green hose.
14. Having registered our names our mail was delivered to us.
15. Concealed by a clump of trees he could not see the house as he rode by.
16. She is still unconscious caused by a severe blow on the head.
17. He can not only play the organ but the violin.
18. Where did you say he is at?
19. Take your feet off of the chair.
20. I got the book off my friend.

LESSON 52

Review of Punctuation and Capitalization

Exercise. Study the rules for punctuation and capitalization on page 559 to page 567 of the Appendix. Copy the following sentences and supply punctuation marks where required.

1. They will arrive at eleven A.M. to-morrow.
2. Robt e Lee was a great soldier.
3. Prof Smith teaches history in a college in the west.
4. Mr and Mrs Small visited Miss Moore.
5. Hurry The house is on fire
6. He asked me when I was going
7. When are you going
8. She inquired where are you going
9. The man said Here is what I want
10. Do you like oranges asked John
11. Did he say I am guilty
12. There he said is my answer
13. She said that she was going
14. The directions read as follows Go north four miles then turn to the left.
15. dear sir please send me by return mail a copy of your catalogue.
16. Please send me the following 2 doz pens 3 large blotters and 1 bottle of ink.
17. The men were exhausted they had fought the fire all night.
18. Her spelling is very poor therefore she cannot get the position.
19. Yes I expect to go.
20. I wrote Mr. Long the manager of the team.
21. Helen may I have your pencil
22. Look in the closet Mary for your bat.
23. I have looked there Eleanor.
24. She has always I believe made a perfect score.
25. She is a tall slim athletic girl.
26. They bought vegetables meat and bread.
27. She knows how to bake a cake to broil a steak and to fry croquettes.
28. They expect to learn when he is going what train he will take and where he will meet his brother.
29. He received the letter Dec 4 1930.
30. They live at 275 long street Des Moines Iowa.
31. Dear Elizabeth
32. yours truly
33. Mary asked Where is my notebook

34. She left it in the library said John.
35. Do you think asked Marcia that my garden is beautiful this year
36. Seeing a railroad crossing ahead the man put on his brakes
37. The automobile tipped over but no one was hurt.
38. John who is always on time will have the position of the boy who is always tardy.
39. The house with the high roof is ours.
40. The pupil receiving the highest grades will be given a prize.
41. The biographies of Lincoln revealing many human traits are very popular.
42. Although I received a good mark on my paper I shall not be satisfied until I have a perfect score.
43. After he stopped the man crossed the street
44. Before you leave the room will be inspected.
45. James drove past as I was leaving the house.
46. He drove fast as if he were in a hurry.
47. You will find enclosed a check for five dollars and fifty cents $5.50
48. Marys hat was ruined by the rain.
49. Girls and womens coats are for sale here.
50. They wont believe Im right.
51. Its almost time to go.
52. Havent you heard the bell
53. We need both the fathers and the mothers consent.

PART TWO: SECTION ONE

DIAGNOSIS AND CORRECTION OF ERRORS

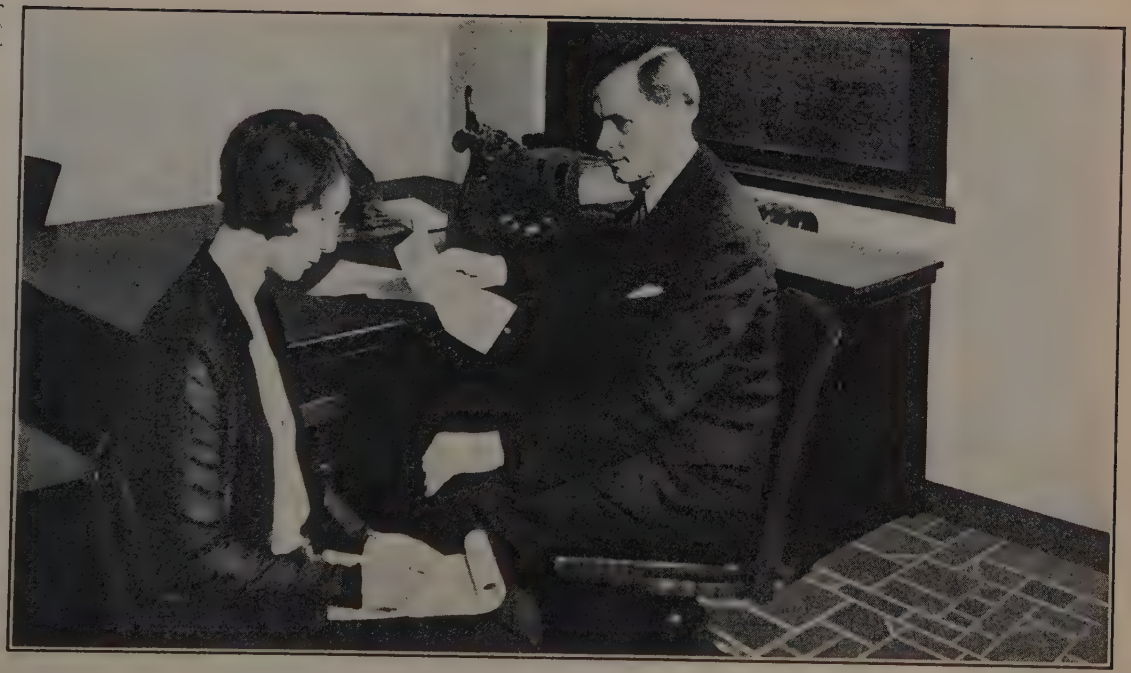
LESSON 1

The Need for Effective English

When we turn the corner into a new street or a new road, we are likely to stop for a moment to glance back at the way we came, as well as to look forward to routes untried and new. At the beginning of a new school year it is natural to do the same thing, for although there are many teachers with many minds, and many books with many prescribed routes, the general directions they give are the same.

Did you notice that in the first years of your school life an attempt was made to get you to talk freely, to express simple thoughts and experiences well? You learned then how to talk without much self-consciousness, and, by sharing what was known and familiar to you, you were also able to enlarge the borders of your own experience. Although a minimum amount of mechanical errors was corrected and the right forms were practiced, emphasis was constantly placed on developing thought.

But in the later years of elementary school or in junior high school the teacher brought the mechanics of English



Ewing Galloway

What use has this girl for a knowledge of correct usage in grammar, punctuation, sentence structure, and diction?

more and more to your attention. The importance of correct forms for practical purposes was shown to you, for after one has something to say, he is likely to be more interested in learning how to say it. You began to see that you could not have an employment manager accept you as office boy for the summer if you naïvely said, "I seen your ad in last night's paper." If you gave an incoherent and ill-organized explanation in your favorite subject, you began to understand why you did not receive an excellent mark. In your social relationships, your popularity with girls and boys was sharply increased, if you displayed a decent knowledge of the proper uses of pronouns and verbs. If you remarked in a speech at an athletic rally that "Every player did *his* best last Saturday," you were applauded more decidedly than if you had used the wrong form. In short, the wheels of your life began to run more smoothly, and people about you were left more free to consider what you were actually saying, for they did not have to listen to gross errors; the standard grammatical forms were used, and the general rules that govern the structure of sentences and paragraphs were observed.

With the beginning of the work of this year, it is time to add another factor to the game of self-expression. We shall continue to work for the development of thought content through the gradual widening of our experience, through observation of things new to us and through thinking these new things into relationship with the old; we shall continue to emphasize the use of the correct forms of words and sentences as the straightest and most efficient way of getting our thought directly to another person's mind; and we shall add to these two the study of how to express *most effectively* the thought that we have in mind,

how to convey it to some other person so skillfully that it seems as rich and vigorous and interesting a thought as it did to us. If you want the job as office boy, you should try to apply for it in clear correct English, but it is possible, in addition, to state your qualifications to the employment manager with such force and interest that he will probably employ you. It is possible, in addition to giving a technically correct recitation in chemistry, to state your explanation with such an evident background of information, mastery of detail, and careful organization of material that an excellent grade is a foregone conclusion; and you can urge the cause of the athletic association with such concreteness and fervor that, instead of merely applauding you, your hearers will come out to the games. It is time for you now to learn something of the practice of oral and written composition as a useful art — not merely to say a thing correctly, but to say it with such interest and effectiveness that the thought goes full and true from your mind to the mind of your hearer.

Perhaps some of you are thinking that you are not going to need this art very seriously, that in the occupation you think of following, the ordinary small currency by which we exchange ideas will be good enough for you. But will it? What vocations have you in mind? Suppose for the remainder of the study hour we consider just which of the three phases of English work are needed in the vocations listed below: (1) thoughts or ideas; (2) correct English forms; and (3) skillful and adequate expression of thought. For instance, the minister, the public speaker, the writer need noble ideas or thoughts to help people, clear and grammatically correct English so that no one may mistake these ideas, and beautiful expression of them so that people

may feel the ideas with the same passionate conviction of their truth that the maker has. Are these abilities needed only for these professions?

Exercise. Go over the occupations listed below and decide which of the three phases of English are important in each case. Tell the class about others you may have in mind and what you consider are the special needs of each.

1. Advertising expert.
2. Stenographer.
3. Farmer.
4. Pattern maker.
5. Hospital nurse.
6. Life insurance salesman.
7. Librarian.
8. Printer.
9. Street-car conductor.
10. Private secretary.
11. Shop foreman.
12. Physician.
13. Real estate agent.
14. Salesman.
15. Community social worker.
16. Forester.
17. Teacher.
18. Newspaper reporter.
19. Dressmaker.
20. Florist.
21. Electrical engineer.
22. Lawyer.

Consider your daily social relationships with other people, with your parents, your brothers and your sisters, the girls and the boys who are your friends in school, your teachers. Are you subordinated in your relations with them by a lack of something to talk about — are you deficient in ideas? Do you find yourself reduced to silence or to monosyllables while they either forget you or are bored by you? Have you failed to follow up the training of your early school years in thought development? Then begin to enlarge the boundaries of your experience by reading more, by observing more closely what you see, by entering into the activities of your school life. Get more ideas, and then *think* more about these ideas.

Can you express yourself with clearness? Do your

teachers find it difficult to understand what you are trying to say? Do you make embarrassing grammatical errors, obvious to you when you find some one looking at you curiously? Tell your teacher that you want to eradicate these errors, and ask her help in doing so. Aim at mechanical correctness; practice what you have been taught in the preceding years.

If an argument arises between your brother and you, can you so present your side of the case that you get a fair judgment from your father? Is your vocabulary wide enough and your method of using it in sentences skillful enough that you can make him feel what you are feeling? Do you feel that what you have to say to your friends often sounds flat and uninteresting? Can some of these friends relate in such a vigorous fashion experiences shared with you that your own account of these events sounds pallid and lifeless by contrast? In other words, is there any art in your use of English?

If you study these pages conscientiously and will make a determined effort to raise your standard of expression above the level of the commonplace and mediocre, you will soon reach the point where English will be so much your faithful tool that you can afford to forget that it is a tool, and will feel that your speech is an integral part of your personality.

LESSON 2

Diagnostic Tests in Sentence Structure and Mechanics

When you enter a gymnasium class at the beginning of the year, very often the school physician or the athletic

director gives you a physical examination to decide what type of exercises your growing body needs for its normal development, or to discover for what particular school sport you are best adapted. Many English teachers are now adopting the same procedure, and at the beginning of the year are using informal diagnostic tests to discover how you may best help yourself to correct bad tendencies in English, and to grow keener and stronger in the use of your language. The term *diagnostic* is an appropriate one. Look up the etymology of the word *diagnosis* in an unabridged dictionary and notice how well its final meaning follows from its original one. It will be helpful to your teacher to know your strong and your weak points, to make a diagnosis of your particular case; but you are the one who should most appreciate this diagnosis, because it will help you to help yourself, to make your English " muscles " strong, to make your speech as swift and sure and unerring and perhaps as graceful as a good shot to the basket.

Exercise I. At some point on your journey home from school to-night or back to-morrow morning, stop for a few moments to get material for a description. Look at a busy corner or an open field or a bit of park that you pass, at any picture that catches your attention sharply. Write a paragraph on this. Give first a general impression of the scene, and tell of perhaps a half dozen striking details that appeal to the senses. Remember what you have been told about paragraph indention. Do not use any run-on and incomplete sentences; always keep the end of the sentence in mind, as well as the beginning of the next one. If you are poor in spelling, exercise a reasonable degree of caution and consult your dictionary for doubtful words. Have

you a dictionary? Every uncertain speller should have one.

Exercise II. Prepare to write a paragraph describing some member of your family performing some characteristic action: your mother dusting the living room, your father changing a tire, your sister getting ready to go out for the evening, or some such action. Watch the little things this person does as he works, and try to picture individual movements or ways of working so that the reader can see them distinctly. Follow this with a short paragraph or two of conversation between yourself and the character described.

Think out this second exercise before you come to class, and write it carefully during the class period.

Your teacher will examine these papers to see what progress you will need to make in sentence structure, paragraphing, spelling, and punctuation and capitalization.

LESSON 3

Diagnostic Tests in Grammar

Exercise I. This is a simple test in what is called *functional* grammar, or grammar in practical daily use. In an imaginary exchange of question and answer between you and some one you know, frame the sentences called for in the following list. For example, if you were asked to frame two sentences containing the words *its* and *it's*, you might write: "*It's* cold to-day, isn't it?" "Yes, the river has thin ice all along *its* banks." It does not matter which word appears in question or answer, as long as the word is correctly used.

1. Two sentences showing the correct way to use the words *lie* and *lay*.
2. The word *like* used correctly in one sentence and the words *as if* in another sentence.
3. *Shall* in one sentence and *will* in another.
4. *Who* and *whom* correctly used.
5. Two sentences showing the correct pronoun to use when you are referring to *each* or *every* used somewhere else in the sentence.
6. Two sentences introducing the words *good* and *well*.
7. *Don't* and *doesn't* used with the proper subjects.
8. Two sentences that contain the words *their* and *there*.
9. The words *sit* and *set* in sentences.
10. The words *let* and *leave* used with their correct significance.

Exercise II. Correct *in class* the errors made in the sentences below. Do you know any one who makes these errors? Do you make them yourself? The rules of grammar have no special value in themselves; they should be used only to show you why a certain form is correct and another is not. The important thing is that you get so used to saying a thing correctly that the sound of the wrong form is unpleasant to your ear. Sometimes you know to a certainty that some logical principle is being violated. As you correct these sentences, write out also a simple explanation showing why this incorrect form is not in accordance with the laws of sound common sense, or the meaning of the words as you know them; or give the grammatical rule that is being violated.

1. They was a woman in the office asking for Miss Richards.
2. He does it good for an amateur.
3. I come into town early yesterday morning.
4. The newsboy said he wouldn't take no money for the paper he give me.
5. If a person spends a summer in the country, they will dislike the city when they first get back.

6. Her and I worked at the same table in the laboratory.
7. If I was very rich, I'd go to Lake Placid for the winter sports.
8. Then the janitor he began to scold about the new tenant.
9. I watched the robin with my new field glasses sitting on the end of the limb.
10. John got this here bat off Jerry Smith for only fifteen cents.

LESSON 4

Correcting One's Own Errors

Have you ever stopped to wonder why it is that your teacher has to correct over and over again the same error in your speech and in your themes? Perhaps you started saying, "He don't," the summer that you played so much with the Smith boy who always said it; and last term your teacher had to correct that error orally or with pencil for you perhaps twenty-five times. Who is responsible for the waste of time and money and energy involved in this constant and rather fruitless repetition, the Smith boy, your teacher, or you?

The responsibility is chiefly yours. You have been listening passively or repeating the correction like an obedient parrot. You should have been actively thinking and saying, "He *doesn't*," over and over again. The correct form is not yours, no matter how often it is told to you, until you have consciously and determinedly used it several times. The teacher may make an *impression* upon your mind with a certain fact, but that fact is not a part of your intellectual equipment until you have made some *expression* of it.

Suppose you try this term to find out your particular

errors and weaknesses in English, and make an effort to eradicate them one by one. When you have found that you do say some one thing with uniform correctness, take a little time to be proud of that before you pass on to the next. It is not at all hard to get rid of these errors if you really wish to do so; the point is that the teacher cannot help you unless *you* are determined to be helped.

Perhaps you would like to try what some teachers call an inventory record. When your teacher hands back the two themes mentioned in Lesson 2, and the grammar exercises required in Lesson 3, with errors marked, reserve several pages in a pocket-size notebook for correcting these and future errors. At the top of the first page write the heading *Sentence Structure;* of the third page, *Parts of Speech;* of the fifth page, *Punctuation and Capitalization;* of the seventh page, *Spelling;* of the ninth page, *Other Errors*. Tabulate carefully every error that you made in those four papers under the proper heading with the corrected form written just below each error. Take this notebook and the four papers to class or to conference hour, and ask your teacher to check over your notebooks rapidly to see if you have the correct form written after each error. For instance, if you have the habit of saying, " It looks like it might rain," write below, " It looks *as if* it might rain."

Ask some friend, either one who belongs in your class or one whom you often see after school, to act as a partner with you in completing this diagnosis. Ask him to call your attention to every error he hears you making in your spoken English during a period of one week. Whenever he detects one that is not in your notebook, add it to the list. If he is in your class, do the same service for him. At the end of the week, give the teacher a record of these oral errors, and the

diagnosis will be reasonably complete, if your friend has done conscientious work. Remember that the object is not to get a certain grade from the teacher; the object is to list your special weaknesses so that you may know what you have to fight against. Do not be discouraged if your list is a long one.

After a physician has successfully made a diagnosis of an ailment, what does he do next? And what does the patient do? The physician does not, after telling you that you have influenza, walk indifferently away. "This tablet every two hours for the headache," he says, "and this every two hours till your temperature goes down." But he does not sit beside you for hours thrusting the pills down your throat. If you are a person of intelligence and are not too ill, he lets you watch your own clock, and administer your own medicine. Your teacher has to do the same. She will tell you how to cure your speech diseases, how to grow strong and healthy in expression, but she cannot be a personal attendant to you and thrust the correct form down your throat when you need it. If you have not in your own heart the desire to improve, neither a good composition text nor a painstaking teacher will be of much service to you. They cannot do your work for you. This book is based on the assumption that the normal boy or girl does want to be clear-cut and accurate and interesting in speech, and that pride in a well-ordered mind is just as natural as pride in a well-built body.

Select some familiar error from your list. Perhaps you have never said easily and surely a sentence like this: "He shouldn't *have gone* there." Say this over to yourself several times until you have made it sound *right* to you. Then during the interval before your next class,

make a point of deliberately introducing it into your conversation three times, so that your ear distinctly catches the sound of your own voice saying, "He shouldn't *have gone* there," and registers the correct form on your mind. Each day attack another error in the same fashion, and cross each error from the list in your notebook as you feel that you have eradicated it. Follow the same procedure with errors in punctuation and spelling, writing the three sentences instead of speaking them. Add others to your notebook as they appear, and treat them in their turn. In a few weeks you will notice a distinct change in your speech and writing, and so will your friends; a change that red pencils and oral corrections could not have wrought.

Our chief purpose this term is to do some original and effective composition work. However it seems advisable at some time during each term to review a few grammatical forms, and to keep constantly in mind how important the mechanics of English is as a foundation for clear thinking. This will include functional grammar only, or such grammar as is necessary for clear and correct speech, grammar that has to do with the relationships of words and groups of words. It is better to go over this at the beginning of the term; you can thus get your working machinery in better order before you try to create something with it. However something of grammatical value to you will be brought up from time to time during the term.

SENTENCE STRUCTURE

LESSON 5

Simple and Compound Sentences

Review the definitions of the simple and the compound sentence on pages 143 and 144. On pages 7 to 10, and 12 to 14, review the definitions and examples of the subject substantive, the complete subject, the predicate verb, the complete predicate, and simple and compound subjects and predicates.

It is very important that you recognize simple and compound sentences when you see them or when you write them. Do you make such errors as the following? "The woman's hat blew into the river, she had on a brown dress." This is neither a simple nor a compound sentence. It is a run-on sentence, a child's error. Its author must decide just what he does want to tell us, and just how he wishes to express it. Mr. S. L. Pressey, an authority on the kind of errors pupils make most frequently in their written work, says that approximately thirty-three per cent of their errors in sentence structure probably arise from the use of run-on sentences, from a failure to recognize the simple and the compound sentence.

Exercise I. Look about the room in which you are now sitting, and write six simple sentences, single complete statements about the persons or objects in the room. Try changing three of them to compound sentences by the

addition of other simple sentences, either somewhat similar or directly opposed in thought. To join these, use, of course, the coördinating conjunctions *and*, *but*, *or*, *nor*, or any others that express the real relationship of the simple sentences you are connecting. Try adding a third simple sentence, omitting the first conjunction but not the second, and placing a comma between each principal clause. Do you like the effect?

Try to make these nine sentences seem natural, the kind of thing that *you* would say. Take these to class tomorrow to read aloud, pointing out, if you are asked to do so, the subject substantive and the complete subject, the predicate verb and the complete predicate. Have you used any direct objects or predicate nominatives or predicate adjectives in these sentences?

The simple sentence, although it is short, may exhibit great variety and interest through its modifiers. Suppose you say simply and rather flatly, "The snow is melting." Try adding modifiers to the subject. "The lovely snow of yesterday is melting." Try adding modifiers to the predicate. "The lovely snow of yesterday is melting into dirty little rivulets in the gutter." Does not that sentence offer a compact yet simple set of pictures?

Exercise II. Make these simple sentences more effective by adding modifiers. Make certain by examining the subjects and predicates that all the sentences you have made are simple sentences.

1. My purse is missing.
2. The quilt was sold.
3. Her mother is ill.
4. The sun was setting.
5. The factory was running.

LESSON 6

The Complex Sentence and the Clause

Review the complex sentence, pages 147 to 149, and the subordinate clause, pages 148 to 154.

Exercise I. Make the meaning of these simple sentences more definite and complete by adding one or more clauses to them. Notice what word your clause modifies, whether it alters or changes the meaning of a noun or a verb, or whether it stands as a substitute for a noun or a pronoun.

1. The wind was blowing a gale.
2. The furnace fire had gone out.
3. We were all late for breakfast.
4. John had mislaid his science textbook.
5. People get very cross.
6. Father grumbled about the coffee.
7. Mother replied.
8. The street-car conductor would not stop at our corner.
9. It was comforting to meet my English teacher, Miss Hazard.
10. It was too bad.

Exercise II. Modify the meaning of these compound sentences by adding one or more subordinate clauses to each of them. Notice what kind of clauses you are adding; that is, for what part of speech they stand.

1. Yesterday my brother spent an hour at the library, and he came home much excited.
2. I like the periodical room best, but he had been browsing about the shelves.
3. He had studied the *Reader's Guide* and he had looked in an encyclopedia, but he had found no mention of the subject.

4. Perry Smith has made the outline, but John hasn't even taken notes.

5. Boys and girls are very different in this respect, and they are rather proud of the fact.

These sentences you have made are often called **compound-complex sentences.** They consist of compound sentences to which at least one subordinate clause has been added. One has to be cautious in their use, for they are liable to become clumsy and not clear if many dependent clauses are added.

LESSON 7

Types of Subordinate Clauses

Subordinate clauses are of three kinds; adjectival, adverbial, and substantive. The complex sentences given below contain examples of the three types.

Adjectival: The guide untied the boat *that was fastened at the little dock.*

Adverbial: He was talking with the druggist *when the stranger entered.*

Substantive: My sister believed *that I had done it.* It is true *that I wanted to very much.*

Before you do the following exercise there are several things that you should get clearly in mind. One is that the introductory word or subordinating conjunction connecting the subordinate clause with the principal clause should always be read as a part of the subordinate clause. Notice the first word italicized in the examples above. That connective is the word that gives the feeling of incompleteness, the feeling that helps you to recognize instinctively

the subordinate clause. If you can perceive that distinction with the eye as well as with the ear, you will be guarded against another error which is almost as common to high school students as run-on sentences, the writing of fragments of sentences or clauses instead of complete thoughts. Remember that a subordinate clause cannot stand alone, that it must have a principal clause on which to lean.

Adjectival clauses are used just as adjectives are, to describe or point out especially some noun or pronoun. Notice the punctuation of the following adjectival clauses. Some are separated from the principal clause by commas and some are not. Can you see that any change in meaning would be brought about by omitting the commas in sentences 3 and 11? What seems to be the principle that governs the punctuating of such clauses? Are restrictive clauses set off by commas? Why not? Why should non-restrictive clauses be set off by commas? See Appendix, pages 552 and 563.

Adverbial clauses express adverbial ideas, and give notions of time, place, degree, manner, and so on, just as adverbs do.

The **substantive clause** stands wherever a noun may stand: as a subject, as the object of a verb or of a preposition, as a predicate nominative, or in apposition with another noun. In the sentence above, "It is true that I wanted to very much," ask yourself the question, "What is true?" *That I wanted to very much* is true, and this clause is the real subject, with the pronoun *it* used as an expletive, or apparent subject.

Exercise. Point out the subordinate clauses in the sentences below, including the introductory word; find what

word each one modifies or is dependent upon; and tell whether the clause is adjectival, adverbial, or substantive.

1. The news that the great dirigible had been sighted off Point Barrow threw Nome into great excitement.
2. It was flying low when it was sighted, and it was headed due south.
3. After it had passed Point Barrow, the big ship, which was flying five hundred feet high, nosed down a little.
4. The officers who were dining at the mission hoisted the Stars and Stripes in salute.
5. It was evident that the Eskimos were thrilled at their first sight of an airship.
6. The Eskimo mission church suspended its prayer meeting while the congregation watched the ship.
7. Proceeding became very difficult later, as snow and fog hid the contours of the land.
8. At last the officers decided to descend to an altitude where they were in considerable danger.
9. They felt as if they were going to collide with the high Alaskan mountain peaks.
10. They finally concluded that it was best to keep fairly clear of the land.
11. The ship, whose sides had been pierced by huge pieces of ice, was constantly being repaired by the crew.
12. The situation became most critical at the time when the patching materials and the glue gave out.
13. The next order was that the navigator should land wherever it was possible to land most quickly.
14. A landing was finally made at Teller, where the Norge was demounted.
15. That the program of the expedition had been realized was a matter of international pride.

Do you see that the important thing to determine in analyzing these sentences is the way the clause is *used* in

the sentence? The one good reason for analyzing them is that you may observe their thought relationships, may comprehend how a certain subordinate idea is related to a larger main idea. The value of that knowledge is that it may lead you to observe in turn how *you* express your thoughts, to notice what form of sentence or clause you unconsciously use in expressing a certain idea.

LESSON 8

Composing and Analyzing Sentences for Variety

Make the following preparations for work in class tomorrow. Get a recent issue of the newspaper that you regularly read in your home and study carefully some article either of local or national interest, such as the report of a big game, an account of the death of some famous man, of some important new legislation, of a great storm, or the like. Get the facts of the article well in mind. During the class hour write a one or two page summary of the article. When you have finished, read it over carefully and observe of what type each sentence is, simple, complex, or compound. If you find that you are using one type until the effect is monotonous, change the sentence structure until you have a variety of types. Study each sentence carefully to see whether it expresses your exact idea. Then analyze your complex sentences, and point out the substantive, adjectival, and adverbial clauses. Write the names of the sentences and of the clauses in the margin of your paper. If there is time, recite orally on any about which you are doubtful.

LESSON 9

Phrases

This is the opening sentence in a chapter in one of Dorothy Canfield Fisher's novels: "'Come in, come in!' cried an old black-clad woman with a white apron." Notice the last four words. Do you see how they add to your picture? Do you notice that, no doubt for the sake of euphony and variety, she does *not* say, "black-clad, *white-aproned* woman"? How could she have expressed this idea, "*with a white apron*," by using a subject and a predicate?

Of the three, the adjective *white-aproned*, the adjectival clause *who wore a white apron*, and the group of words *with a white apron*, which sounds best to you in this particular sentence? Since the three have the same *function*, what should govern our choice of modifiers when we are writing or speaking?

If we find in a sentence a group of words without a subject and a predicate, words that have some relationship to each other and are used as a single part of speech would be used, we call that group a **phrase.** Such a group also often calls to mind a mental picture. What kind of phrases make pictures? Considering what it modifies, what kind of phrase would you call *with a white apron?* Why is it called an **adjectival phrase?**

In a later paragraph in this novel we read, "Vincent looked at him *with approval*," the last two words modifying the meaning of *looked* by telling the manner in which Vincent looked at him. Change the italicized **adverbial phrase** to an adverb; to an adverbial clause. Do you prefer the wording that Mrs. Fisher chose? She seems to have liked the sound of the adverbial phrase best. What

words can adverbial phrases modify? If you feel at all vague about this, look up the definition of an adverb in the Appendix, page 549.

Just as in the clause divisions, we have the *substantive phrase.* Any group of words in a sentence that is used as a noun or pronoun would be is called a **substantive phrase.** Both nouns and pronouns are sometimes called *substantives*, as you may remember learning. They have substance or reality; we can predicate or assert something about them. That is why a phrase that takes the place of a noun or pronoun is called a *substantive phrase.* " I never want to drive a six again," remarks a young woman character in *The Bent Twig. What* doesn't she want? *To drive a six again* is used as the direct object of *want.* In the sentence, " He had had a long experience *in judging people* by the expression of their faces," the gerund *judging* is the object of the preposition *in* and is used in place of a noun. " It's pretty hard *to explain* to a little girl," has the substantive phrase used as the real subject, with the pronoun *it* as an expletive, or apparent subject.

Exercise I. Can you find and name the phrases in the following paragraph? The names *adjectival*, *adverbial*, and *substantive* have been adopted, of course, because they indicate the *function* or *use* of the phrase in the sentence. Explain carefully the *use* of each of the phrases.

The life of Dorothy Canfield Fisher has been full of interest. It is therefore not surprising to find her novels varied and colorful in type. To have been born in Kansas is not so startling, but think of having the great General Pershing for a mathematics teacher! Mrs. Fisher's father was president of two of the colleges that she attended. We find in *The Bent Twig* a lively picture of university life, most delightful to read while one is

still in high school and perhaps planning on going to college later. Her having three children of her own possibly accounts for the naturalness of the three in *The Home-Maker*, a later novel. Wouldn't you like to try that immensely popular juvenile book, *Understood Betsy?* Or the *Made-To-Order Stories*, tales composed for her ten-year-old son in accordance with specifications furnished by him? If you want realistic pictures of life behind the lines in France during the Great War, *Home Fires in France* will aid you in getting them, for Mrs. Fisher spent three years in France doing war work. She has studied and traveled widely in Europe and speaks several languages with fluency. Her translation of Papini's *Life of Christ* from the Italian is a fine and brilliant piece of work.

If you had any difficulty in finding these phrases, seek them out through their *form;* watch for the little distinguishing words that mark them as phrases.

A phrase that is composed of a preposition with a noun or pronoun as its object is called a **prepositional phrase,** and may be used either as an adjective or as an adverb. "The fall *of the big pine* roared too loudly *in her ears.*" What is the use or function of these two prepositional phrases?

Participial and **gerund phrases** contain a form of the verb *regularly* ending in *ing* or *ed*, the participial phrase being used as an adjective and the gerund phrase used as a substantive. "It had been a strain almost beyond human power to keep *from rushing out of the trenches.*" Do you understand the use of the italicized phrase? In the sentence, "*Picking up their schoolbooks*, the children dashed out," why is the italicized phrase called participial?

An **infinitive phrase** consists of the preposition *to* with a *verb* form, and it may be used as an adjective, an adverb, or a substantive. "And she had been afraid because she had never dared *to enter* the battle, had always sent others in

to do her fighting for her. . . . And there was nothing *to be afraid of* there!" Notice the function of these three infinitive phrases.

Exercise II. *Extra Credit.* Classify again the phrases in the paragraph about Mrs. Fisher, this time as to their *form* as well as to their *use*. For instance, the phrase *of Dorothy Canfield Fisher* is a **prepositional adjectival phrase.** Remember that according to *form* we call them *prepositional*, *participial*, *gerund*, or *infinitive*, and according to *use* we speak of them as *adjectival*, *adverbial*, or *substantive*.

READING

LESSON 10

Supplementary Reading in Description

Do you have the tendency, in common with seven out of ten people who use the public library, to select a book because it hasn't much description in it, because there is a great deal of talking on the printed page? Conversation is interesting, to be sure, but there is very little point in reading it unless we are able to visualize the kind of person who is speaking; unless we can see how he *acts* when he is speaking and can re-create in the imagination the *place* where he is speaking. How much, for instance, would you enjoy going to a play or a talking picture where the stage was in absolute darkness, quite empty of setting, and all you got of the whole was what you heard the characters saying?

This term we are making a special study of description. If you can learn to appreciate good description, you will find that your enjoyment of a novel or a book of essays is greatly increased. The word pictures make you see vividly the characters and their setting, just as the stage setting and the acting make a play real and vivid for you when you are in the theater. A person should no more think of omitting the descriptive passages when he reads Hugo's *Les Misérables* than he would think of shutting his eyes if he were seeing the play *Hamlet*.

Since one of the projects for the term's work is this study of descriptive writing, the supplementary reading list for a part of the term is made up of novels and essays that contain considerable description. Try some of the books suggested below, and as you proceed later in the month with lessons on description, think over the books you have been reading recently and see how they conform to the principles of descriptive writing.

Suppose we begin the list with some American novelists with whom you may already be somewhat familiar. If you have read *Penrod* and *Seventeen* in the earlier years of high school, you will no doubt like Booth Tarkington's *The Turmoil* and *The Magnificent Ambersons*, two novels with fascinating pictures of interesting American families who live, as perhaps you may, in big smoky cities. Or try Dorothy Canfield Fisher's *The Bent Twig* mentioned in the preceding lesson. Willa Cather has written a splendid story of a Bohemian immigrant girl, *My Antonia*, a pioneer on the Nebraska prairies, as well as another novel with somewhat the same background, *O Pioneers*. Christopher Morley's *Parnassus on Wheels* is the kind of book that interests you in other books, and it also gives you charming little pictures of the New England countryside. Zona Gale describes her characters in such sharp and vigorous little phrases that they are apt to remain in one's memory just as real personalities do. If you read *Miss Lulu Bett* and enjoy it, you will remember the heroine as clearly as if you had once known her. In *A Son of the Middle Border* Hamlin Garland tells of his own experiences as a pioneer, and describes the setting in which those who " broke the prairie sod of the Mississippi valley " lived.

Do you enjoy stories of the sea? Have you already

read *Martin Hyde* and *Jim Davis*, by John Masefield? If you enjoyed those, perhaps you would like *Lost Endeavor*, which has the sea with hidden treasure added. Jack London's *Sea Wolf* has uniformly interesting description, even if the plot does weaken somewhat toward the end. Nobody with a delight in adventure should go through life without reading Herman Melville's masterpiece, *Moby Dick or The White Whale*. Although the interest of Rafael Sabatini's novels is largely in their stirring action, you would enjoy the vivid pictures he draws as background for *Captain Blood*, the gentleman pirate. Joseph Conrad's *Typhoon* and *'Twixt Land and Sea*, both chronicles of voyages, accomplish well what Conrad always tried for: "My task," he says, "is by the power of the written word to make you hear, to make you feel — it is before all to make you see." That is an excellent definition of the function of description.

A few books descriptive of the Great War may be of interest to you. *An Amazing Interlude*, by Mary Roberts Rinehart, is easy and delightful reading and transports one swiftly into Belgium. Of a very different sort is John Masefield's *Gallipoli*, a splendid account of the Dardanelles campaign. Mrs. Fisher's *Home Fires in France*, mentioned in the preceding lesson, has fine pictures of life behind the lines in France.

Descriptions of other lands appeal to many who have not the money to travel, but have the imagination to travel by means of books. W. H. Hudson's *Far Away and Long Ago* has unforgettable description of his boyhood in South America, and makes one feel the warm breath of the pampas. Another South American book of great charm is William Beebe's *Jungle Peace*, delightful nature studies in

Guiana. Robert Louis Stevenson in *In the South Seas* will take you voyaging among the Pacific Islands, or Rudyard Kipling in *Soldier Tales* will let you encamp with the English army in India.

There are a few books that every one wanting a reasonably complete literary education should read. You will find splendid and terrible pictures in Hugo's *Les Misérables;* in Mark Twain's *Personal Recollections of Joan of Arc*, stirring and beautiful ones. *Pickwick Papers* contains a series of Charles Dickens' most delightfully humorous portraits. James M. Barrie's *Margaret Ogilvie* is an exquisite description of his mother.

In a later lesson you will find an outline for discussion of these books. Decide to-night on the book you wish to read, and get it from the library. If you read rather slowly, one book a month for three months is sufficient for the term's outside reading, but if you are a rapid reader and have uniformly good grades in all your work, your teacher will perhaps give you extra credit for additional books.

Spelling

As additional preparation for to-morrow's recitation, study the following list of words. Consult the dictionary for the pronunciation and meaning of each. Write each one, focusing your attention upon it until you are sure of the order in which the letters follow one another. Notice especially the underlined letters. To be sure of the words use them in sentences. Never be satisfied with anything less than a perfect paper.

description	superintendent	cafeteria	adjournment
accidentally	pronunciation	permanent	valuable
biscuit			handkerchief

SENTENCE STRUCTURE

LESSON 11

Curing the Run-on Sentence Fault

Do you ever stop to notice yourself punctuating orally? "I didn't have enough lunch money to-day. They've raised the price of the meat and the desserts," you may remark to your mother as you come in from school some night, and with your voice you neatly and emphatically insert the proper period after *to-day*. Any listener would know at once that you are making two complete statements. Would a listener know it just as surely and immediately if you had *written* it out? Might you conceivably have written it this way: "I didn't have enough lunch money to-day, they've raised the price of the meat and the desserts"? Some people think rapidly and write hurriedly, and consequently try to make the comma do the work of a period and a capital letter. Some who are even more careless may omit the comma also. Such errors make *two* sentences look confusingly like *one* sentence, and it is annoying for the reader to have to guess at the writer's intention. Often these errors may also disastrously alter the writer's meaning.

From the early grades on, most textbooks in English give definite exercises to eradicate the run-on sentence, or the comma fault, as it is sometimes called. But the error often persists. The best way to cure one's self of this

habit is to be *deliberate*, first, in ordinary speech or in oral composition, and second, in all written composition. When you are reciting orally, emphasize the end of each sentence by stopping to take a deep breath. Think the first few words of your next sentence before you begin speaking; keep silent until you know how you are going to begin. Do you see why this deliberate, self-conscious practice in speaking slowly will react helpfully on the comma fault in writing?

Exercise. Prepare a dictation exercise for to-morrow. Assume that some member of the class is for the hour your personal secretary, and be ready to dictate a letter. Address your home-room teacher or student dean. Tell him in some detail of your new program at school this term; explain how you are spending your time in school from hour to hour, and tell what you are doing in study, sports, or outside work after school.

In order that you may be able to dictate more smoothly, plan what you are going to say and either write it out once for practice or try saying it aloud at home. Use simple sentences, varied now and then by complex sentences with one modifying clause, or compound sentences made up of two independent statements. If you happen to introduce an interrogative or an exclamatory sentence, try to indicate it by your voice when you dictate to your helper. Come to a full stop after each sentence and do not hurry on to the next until you have thought out its phrasing somewhat. After your partner has taken down your letter, go over it with him to see whether his written punctuation corresponds with your oral punctuation. Check the differences, if you find any. Then write your partner's letter at his

dictation, discuss it in the same fashion, and hand both in to your teacher.

Do you see that this assignment will help to show you whether you are a slave to the *and-a* habit as well as to the comma fault? *Stop at the end of each sentence.*

LESSON 12

Curing the Incomplete Sentence Fault

As the preceding lesson points out, some pupils fail to recognize the end of a sentence, and run on into the next. Others, on the contrary, fail to notice that a phrase or clause by itself does *not* express a complete thought, and will set down end punctuation before the sentence has been completed. If you have this second fault, try to cure it by reading your sentences aloud and *listening* to them. Read aloud the words from the initial capital to the final punctuation of each supposed sentence, and see if you really have made a complete statement about your subject. Does it *sound* finished? *Train your ear to recognize a complete thought.*

If you write as a sentence, " While I was standing on the corner," your native intelligence ought to tell you that you have not told all that you intended to tell. Suppose you write, " This year the daffodils blossomed early. Also the tulips and hyacinths." One of these two groups of words is incomplete. Does not your ear detect the group that by itself asserts nothing? Such a partial sentence should be corrected either by attaching it to a sentence near it, as " This year the daffodils blossomed early, also the tulips

and hyacinths"; or by adding other words to make the thought complete, as "While I was standing on the corner, my uncle drove up in his car."

Exercise I. The following are exercises in sentence recognition. Make such changes in punctuation and capital letters that there can be no doubt where each sentence ends. When you find a group of words that is only a fragment of a sentence, attach such a group of words to a sentence near it, if that will make the meaning clear; if it does not, add other necessary words to make the thought complete.

1. Come on, Jack, your father isn't going to mind. If you go swimming on such a warm day, we'll call him up.

2. Things at the factory seem to be in a very bad way. No money and every one just hanging on.

3. The storm veered over to the northwest. Although the lake was growing very rough and dark. The shore was still dappled with sunlight.

4. How old are you if you aren't sixteen yet. You needn't apply for the job.

5. Thank you for the beautiful bud vase, with one flower in it, it will be perfect. On the living-room table.

6. "Don't start cutting out your dress," said Miss Miller. "Until you have laid all of the pattern on the material."

7. Captain Burleigh's dog cost fifty dollars more than I'd give for that animal I prefer a police dog.

8. The stonewall that separates the two lots. It is covered with beautiful English ivy.

9. The bell rang. Just as I got off the car step, maybe I didn't hurry across the street!

10. She gave me a Japanese print for Christmas. Called *The Lantern Girl.*

11. We are going to have splendid home-room ball teams. When we get into the new building.

12. "Will you waken me when we are near Syracuse?" she asked the porter, "I want to get off at Utica."

13. The new courses of study will make it easier for a pupil to get some vocational training since he can specialize after the second year therefore the registration next term will probably increase.

Exercise II. Punctuate the following paragraphs correctly.

There is no river canyon in the world which approaches the Grand Canyon of the Colorado in marvelous coloring no matter how much one has read or heard of it one's first view is breathtaking the stairs from the railroad station are steep and the visitor as he pauses in the ascent to catch his breath mentally pictures the gorgeous color he will soon be drinking in no matter what he has expected the reality is a shock even the most garrulous are temporarily stricken into silence it is said that the rim of the Grand Canyon is one of the stillest places on earth.

The Canyon is really a motion picture in glowing color there is no hour in the day that it is not changing if the light slants lengthwise the shadows alter and the hazy blues and golds change to purples and dull reds in this vast kaleidoscope of color there is constant movement from early morning through midday when it is least charming and after sunset one may be watching but he will never see exactly the same coloring twice.

Exercise III. *Extra Credit.* If you find these corrections very easy for you, prepare an additional exercise for the next day. Copy a paragraph from one of your favorite novels, removing all punctuation marks and capital letters. Ask the teacher to exchange this paper for that of another pupil whose score is also high. Punctuate the paragraph he has copied and return it to him for correction.

LESSON 13

Analysis of Simple and Compound Sentences

Sentence analysis, or the taking apart of sentences, has this special value for the student: it will teach him to

observe the way the parts of a sentence — the subject, predicate, direct object, and the modifiers, — are related to each other. When anything is analyzed or taken apart, be it a chemical compound, the family alarm clock, or a sentence, if the analysis is made by an observant and thoughtful student, he is able to build it up again successfully after he has finished taking it apart.

When you have talked in chemistry class of direct decomposition or analysis, has it ever occurred to you how applicable those terms are to your theme writing, and to the analysis or decomposition that may be made of your sentences and paragraphs? By taking apart or analyzing the carefully and cleverly built sentences of others, you will be better able to assemble or compose your own. You will of necessity have had to observe the relationship of words and groups of words.

Sentence analysis consists in separating a sentence into its parts and in showing the relationship of each of these parts to the others. This analysis is most easily accomplished if carried on in an orderly fashion, as shown in the following paragraphs.

1. The first step is to decide whether the sentence is simple, compound, or complex. If it is complex or compound, divide it into its clauses, the principal, and the subordinate with its introductory word or phrase.

2. Separate the simple sentence or the principal clause into the complete predicate and the complete subject.

3. Separate the complete subject into the subject substantive and its modifiers.

4. Separate the complete predicate into the predicate verb and its modifiers, and if there is one, the direct object and its modifiers.

5. Follow the same procedure with the subordinate clauses and indicate the introductory word or the connective.

The following is an analysis of a simple sentence.

The main post-office is already selling the new stamps issued last week.

1. This is a simple sentence.

2. The complete predicate is *is already selling the new stamps issued last week;* the complete subject is *The main post-office.* (What action does the predicate assert? Who or what is acting? That is, what is the subject?)

3. The subject substantive is *post-office;* its meaning is modified by the adjectives *The* and *main.*

4. The predicate verb is *is selling;* its meaning is modified by the adverb *already.* The direct object is *stamps;* its meaning is modified by the adjective *the* and the phrase *issued last week.* (What kind of phrase is that? What question does one ask to find the direct object of *is selling?*)

Exercise I. Analyze the following simple sentences.

1. My poor patient father gave me my first lesson in golf last Saturday.

2. To my inexperienced eye, the brassie and the driver looked much like croquet mallets.

3. Unfortunately on my first shot I dug a hole an inch deep in the teeing ground.

4. The second, starting from the bank of the creek, sailed straight as an arrow for two hundred yards.

5. Blushing with pride, I seized a mashie and drove my ball twenty feet to the left into a bunch of tall timothy.

6. A near-by caddy, one of the boys in our school, laughed like a simpleton at me behind my father's back.

A compound sentence of two members is analyzed as two simple sentences would be, mention being made of the

connective between the principal clauses, as *He will cover thee with his pinions*, and *under his wings shalt thou take refuge*. Take each part separately.

Exercise II. Analyze the following compound sentences.

1. In the Great War nearly ten million soldiers died in battle or of wounds, and over two million were disabled for life.

2. At the battle of Ypres in 1915 chlorine gas was employed for the first time, and thousands of soldiers with burned-out lungs were taken back to the hospitals to die.

3. Some form of gas will be the chief weapon in the next war, and the loss of nearly ten million lives in the Great War will seem insignificant and trivial.

4. Great Britain had nearly five million men under arms, but their war time industries also claimed over three million women.

5. Two universities might be endowed at the cost of one battleship, or ten fine new high schools might be built.

6. A warship formerly cost one or two million dollars, but now a dreadnaught demands an expenditure of forty or fifty millions.

LESSON 14

Analysis of Complex Sentences

Complex sentences are analyzed by analyzing the principal clause first, naming the subordinate clause as one of its modifiers or as a substantive. The subordinate clause is then analyzed separately.

The following is an analysis of a complex sentence.

The fear that she would lose her place in the shop haunted her when she was ill.

1. This is a complete sentence, composed of the principal clause, *The fear haunted her*, and the subordinate clause, *that she would lose her place in the shop*, and the subordinate clause, *when she was ill*.

2. The complete predicate is *haunted her when she was ill;* the complete subject is *The fear that she would lose her place in the shop.*

3. The subject substantive is *fear;* its meaning is modified by the adjective *The* and by the substantive clause *that she would lose her place in the shop*, used in explanation of the subject *fear.*

4. The predicate verb is *haunted;* its meaning is modified by the adverbial clause *when she was ill.* (How do you know that this clause modifies *haunted?*) The direct object is *her.*

. . . that she would lose her place in the shop. . . .

1. This is a subordinate substantive clause introduced by the subordinating conjunction *that.*

2. The complete predicate is *would lose her place in the shop;* the complete subject is *she.*

3. The subject substantive *she* has no modifiers.

4. The predicate verb is *would lose;* it has no modifiers. The direct object is *place;* its meaning is modified by the possessive adjective *her* and the adjectival phrase *in the shop.* (Why is that called an adjectival phrase?)

. . . when she was ill . . . is analyzed in the same fashion.

Exercise I. Analyze the following complex sentences.

1. When I asked what work I should try for the summer, Father said I should hunt for a job as office boy.

2. Mother's advice never changes from year to year, since she always wants me to go down to her brother's farm.

3. Brother promised me spending money if I'd keep the car washed and the lawn mowed for him.

4. I could find plenty to do in the garden, which is Grandmother's pride and joy.

5. On the morning that I started out to look for a job, I wore my first long trousers.

6. The place where I finally spent the summer was behind the counter at the corner grocery.

Exercise II. Analyze each sentence in the following paragraph.

In 1888 Robert Louis Stevenson published *In the South Seas*, which was a record of his Pacific cruises on the schooner Casco. Two years later he settled in the Samoan Islands, and there he spent the last four years of his life. He built himself a house at Vailima on a cliff that overlooked the sea. The Samoan natives gave him the name of Tusitala, and he became a much beloved island chieftain. Much of his time was spent in writing and in Samoan political controversies. *Vailima Letters* gives an interesting picture of the way in which these last busy and eventful years were passed. He died quite suddenly in December, 1894, and he was buried on the spot where "he longed to be." The Samoan natives carried out his wishes and bore his body up the peak of Vaea to a grave that overlooks the blue Pacific.

DESCRIPTION

LESSON 15

What Description Is

Description suggests new sense impressions by calling up memories of old ones of color, temperature, motion, sound, and the like. We feel the experiences of the writer because he makes us remember somewhat similar experiences of our own. He may recall to us the sawing cry of the locusts as we sit reading of them on a winter night, and may recall it so vividly that for the moment July is more real to us than the December night outside. Good description can bring back to the hungry city reader the incomparable odor of bacon and trout frying over a fire on the Canadian rocks; it can chill the sweating Texas rancher with a new-old sensation of piercing Labrador cold. If it is well done, it *cannot fail* to interest a reader whose senses are normally keen and active. If you are one of those who want to skip the description, there are only two possibilities: either the description is poorly written, or you have come upon conclusive proof of the narrowness of your own imagination. The next time the descriptive matter in a book seems to you to be dull, try to find out who is at fault.

Description is practically never found alone and unaccompanied in modern writing; it is an invariable accompaniment of good narration, and is very often an aid in exposition. We cannot read of persons, places, or objects

in a narration without wishing to see them, or hear them, or touch them. What would Jack London's *Call of the Wild* be without the description of the frozen North? A story is colorless for us unless we have definite images of light, color, motion, touch, and sound, while we are reading. It is with description as it is used in narration and in the informal essay that the next lessons will be concerned. A treatment of practical description, description whose purpose is to explain an object or to identify it, has been given in the lessons on exposition.

Take your copy of *Ivanhoe* and read the description of Gurth in the first chapter; then find your copy of *Tom Sawyer* and read the description of Huck Finn in Chapter VI. When you are through with the first, you find your interest flagging, a mild fatigue setting in; when you finish the paragraph on Huck Finn, your appetite is very likely whetted for more. In *Tom Sawyer* we have a sharp clear picture of Huck Finn given in four or five details, a picture that remains with us throughout the book. In *Ivanhoe*, the description of Gurth is one and one half pages long, but there are only one or two details that remain with us. Can you think out the reason for this?

Students of psychology, students who observe the processes of our minds, will tell us that no object can hold attention very long if it is *still*, if it does not present *change* or *movement* of some kind. If we ponder upon this, we can conclude that the reason we like the description of Huck Finn better is because it is *shorter*, and thus has more chance of holding our attention. That is no doubt true. But study the verbs in this description: *fluttering*, *lopped*, *hung*, *supported*, *bagged*, *dragged*. What notion do they convey?

Now compare the description of Gurth mentioned above with Rebecca's description of the attack upon Torquilstone, Chapter XXIX, in the same novel, three pages in length. Which do you prefer and why? Can you give one general rule for creating interest in description? Is a lengthy description necessarily uninteresting? When do we apparently forget the length? One author says that the number of descriptive details given in a paragraph should be few enough to enable the first detail to be still in the reader's mind when the last one is read. Do you quite agree with that statement?

These two statements then may be accepted as laws of description: if the thing described is *still* or *static*, a term sometimes employed by writers on the subject, it is better to be *brief*. If the description is of something that has *change* or *movement*, it is more interesting to the reader, and may be continued longer without his having to force his attention to it.

Since description is an accompaniment to narration and informal essays, another reason for making it rather brief is that the reader does not like to be kept too long away from the main action or idea, and resents the interruption of long solid descriptive paragraphs. Robert Louis Stevenson says, in an essay called *Talk and Talkers*, "No human being ever spoke of scenery for above two minutes at a time, which makes one suspect we hear too much of it in literature." Do you approve of the method of modern writers when they break up the formal description which the older novelists always gave at the beginning of the book, and instead scatter it through the first few chapters? It now appears in bits of action, in comment after speeches, or sometimes in the speeches of the characters themselves, but almost

never as in the long set paragraphs of Scott, Cooper, or Hawthorne. But the long descriptions of Thackeray, and especially those of Dickens, are still read with delighted appreciation by modern readers. Look up a copy of *A Tale of Two Cities* or of *David Copperfield*, and read the description of the little town of Dover in Chapter IV. or the breaking of the cask of wine in Chapter V of *A Tale of Two Cities;* or the description of Uriah Heep in Chapter XV of *David Copperfield*. What qualities in Dickens' descriptive writing help to account for his continued popularity?

Long descriptions, several paragraphs in length, are often found in the informal essay, and in travel essays we sometimes have almost pure description. This type will be studied in a special lesson.

Exercise. Study some descriptive paragraphs in the supplementary book that you are now reading, and prepare to recite briefly on the methods of the author. Prepare to read aloud one paragraph to the class in illustration of his descriptive style.

LESSON 16

Materials for Description

The *material* from which descriptions of a scene are made is the concrete or particular details or parts of that scene that impress themselves upon the senses of sight, hearing, taste, touch, and so forth.

Read carefully this quotation from Stevenson's *Inland Voyage.*

The air was biting and smelt of frost. In an open place, a score of women wrangled together over the day's market; and the noise of their negotiation sounded thin and querulous like that of sparrows on a winter's morning. The rare passengers blew into their hands, and shuffled in their wooden shoes to set the blood agog. The streets were full of icy shadow, although the chimneys were smoking overhead in golden sunshine.[1]

The biting air made an impression upon Stevenson's sense of touch; the *frost* made an impression upon his sense of smell. He wrote down these impressions in suitable words, and as we read of them the same impressions are made upon us. The *score of women wrangling* makes a sense impression of the hearing type, as do *the passengers* who *shuffled in their wooden shoes. The streets full of icy shadow* and *the chimneys smoking overhead in golden sunshine* appeal to the senses of touch and sight.

Is it not a simple thing to get the material to write a description? Simply stop where you are, look about you, and let all your senses work on what is before you. Sometimes only your sense of sight can be used, sometimes sight and hearing are needed to describe; sometimes, as on that morning of which Stevenson writes, one would need to use, as he did, sight, hearing, smell, and even the impression of muscular sensation implied in the word *shuffled*. Or we may use even more, as is obvious in this paragraph from Stevenson's *Travels with a Donkey:*

When that hour came to me among the pines, I wakened thirsty. My tin was standing by me half full of water. I emptied it at a draught; and feeling broad awake after this internal cold aspersion, sat upright to make a cigarette. The stars were clear, colored, and jewel-like, but not frosty. A faint silvery vapor stood for the Milky Way. All around me

[1] From *An Inland Voyage*, by Robert Louis Stevenson. Published by Charles Scribner's Sons.

the black fir-points stood upright and stock still. By the whiteness of the pack-saddle, I could see *Modestine* walking round and round at the length of her tether; I could hear her steadily munching at the sward; but there was not another sound, save the indescribable quiet talk of the runnel over the stones. I lay lazily smoking and studying the color of the sky, as we call the void of space, from where it showed a reddish gray behind the pines to where it showed a glossy blue-black between the stars. As if to be more like a pedlar, I wear a silver ring. This I could see faintly shining as I raised and lowered the cigarette; and at each whiff the inside of my hand was illuminated, and became for a second the highest light in the landscape.[1]

Exercise I. Point out the various types of sense impression that Stevenson makes use of in the paragraph above. Why does a person so seldom write a descriptive paragraph with only one form of sense impression in it? Can you name an experience in which one would probably use only one sense? Would this be apt to be more or less appealing for descriptive purposes than one that called into play two or more? Is a still or static description apt to employ one type of sense impression or more?

Exercise II. What senses are probably called upon in describing the following?

1. A blossoming locust tree.
2. A county fair.
3. The kitchen during the breakfast hour.
4. A lake at sunset.
5. A burning building.
6. A sleeping baby.
7. The grandstand during football intermission.
8. A stray cat.
9. A minister standing in the pulpit.
10. A new automobile.

[1] From *Travels with a Donkey*, by Robert Louis Stevenson. Published by Charles Scribner's Sons.

If you still have some of your study hour left, try to think up some subject for description which would call for the use of practically all types of sense impression.

LESSON 17

Assembling of Concrete Details

Exercise I. Write down in a column all the concrete details you can assemble on one of the topics in Exercise II, page 304. Make no attempt to list them in any particular order, but put them down just as they come to your mind. Do not mind if there seem to be a great many details. They will not all appear in the description when you write it later, but you should have a large number from which to select the best for your purpose. Tabulate them somewhat in this fashion.

THE READING ROOM AT THE LIBRARY

1. The long tables.
2. The high-domed ceiling.
3. The echo of one's footsteps.
4. The slightly musty smell of magazine files.
5. The tiled floor.
6. The gay covers of the magazines.
7. The magazine racks.
8. The pretty librarian behind the reading lamp.
9. The vase of lilacs on the librarian's desk.
10. The quiet men reading at the tables.
11. The Hungarian reading behind a green lamp.
12. The thin boy with broken shoes at a nearby table.
13. The young girl selecting a movie magazine.
14. The boys with armfuls of books hurrying through from the literature room.

Exercise II. Select the most striking of the details you have listed, those which seem to you to recall most vividly the experience you have in mind, and combine them in a descriptive paragraph. Can you arrange them in such a fashion that they seem to join one to another in making an interesting impression? Perhaps the following paragraph may help to give you some ideas for your own.

THE READING ROOM AT THE LIBRARY

The echo of my footsteps on the tiled floor came down from the great domed ceiling and roused for a moment some of the men who were reading at the long tables. But a dark-browed Hungarian behind a green lamp never raised his eyes from the foreign newspaper he was absorbedly devouring. At the nearest table, the pale thin-faced boy unconsciously lifted his head now and then to sniff the fragrance of a great bunch of purple lilacs on the librarian's desk, but his eyes did not leave his magazine. Near the racks an extremely pretty young girl was hesitating over a movie publication. She absent-mindedly dusted her little nose with a powder puff as she pondered. Then she tiptoed to a seat. For a few moments the reading room fell into absolute quiet.

Try to use *specific* words, so that one can *feel* your details. Eliminate all words that are not descriptive enough to fix your sense impressions. Read your paragraph aloud to the class to-morrow, and the pupils will perhaps suggest more interesting details, or other words in which to express better those details or sense impressions. If they do not like some of your details, read from your tabulated list and see whether they like some of the others better. Remember that you are trying to suggest to them in words the actual presence, for example, of a blossoming locust tree.

Keep all your themes after they have been graded, as they will be used as a foundation for later lessons.

LESSON 18

Educating the Senses

In the preceding lesson you were told to look about you, to observe what sense impressions objects or places or persons made upon you, and to use those impressions or sensations as material for your descriptive writing. Your task will be very simple, your first effort probably a success, if your senses are already reasonably well-trained and responsive. Unfortunately, however, the education of a great many young people leaves their senses dull and one-sided, so that after being told to search for composition material, they often report to the teacher that they saw nothing. The purpose of this lesson is to call your attention to the comparative sharpness or dullness of your own senses, and to suggest some simple means of educating them.

The normal man, it is often said, is one whose senses are all *equally* responsive to the world about him. How does that statement apply to your own case? Are you sensitive to the form or structure of objects? Do you notice quickly varying shades of color? Have you a vocabulary to express those differences? Do you observe the attitudes of people, of animals, of birds? Have you an eye for the play of light and shade on objects? Do you take note of the expression on the faces that you see?

What of your hearing, or auditory sense? Do you delight in music? Are you able to distinguish the tones of several musical instruments? Can you locate a note in the scale? Do you notice people's voices? Can you distinguish bird calls? Do the footsteps of a person whom you do not see suggest to you some of his physical characteristics? When

you listen to the confused sounds of a city, can you separate most of them and name them?

Are you able to identify pungent odors, agreeable or disagreeable? Could you, if you were blindfolded, name various flowers from the sense of smell alone? Does your sense of smell add anything to your appreciation of your food? Do you enjoy the food you eat for its flavor and texture, or do you eat mechanically to satisfy hunger? Can you recall sharply at this moment the taste of several kinds of meat, fish, vegetables, and fruits?

The tactile or touch sense includes three forms: touch or pressure sensations, muscular sensations, and temperature sensations. Do you have finger ends that are sensitive to the feel of textiles, silks, wools, cottons, linens? Are you sensitive to the agreeable quality of sensations of heat or of cold? Do you remember how your muscles feel when you are playing football, dancing, washing dishes, hanging on a strap in a street car?

Give careful thought to your answers to these questions, and try to decide in which directions you most need training.

Exercise I. Can you feel imaginatively the sensations suggested by the following quotations? Tell what experience you have had, through first-hand contact, through pictures, or through other reading, that enables you to imagine clearly these concrete details.

1. Kindles the gummy bark of fir or pine,
   And sends a comfortable heat from far.

2. Far below him the Tappan Zee spread its dusky and indistinct waste of waters, with here and there the tall mast of a sloop riding quietly at anchor under the land.

3. A house where she could live always, watching the blizzards blown along the pass.

4. His little eyes grew ever more red as he stood rocking back and forth, his trunk lifted to catch the sounds and smells of the distant jungle.

5. The yellow flags . . . would stand
Up to their chins in water.

6. They walked back through the miserable muddy streets and among the poor mean shops, and were jostled by the crowds of dirty hucksters.

7. A mountain towered above their heads, so steep that the stones would often rumble down its sides and startle them at midnight.

8. His scanty black trousers displayed here and there those shiny patches that bespeak long service.

9. Ye monsters of the bubbling deep
Your Maker's praises spout.

10. The soft complaining flute
In dying notes discovers
The woes of hopeless lovers.

If you have not the experience, the training of the senses, to make you feel much of what other people have felt, it is naturally difficult for you to appreciate a great deal of the finest literature. If you have never heard any one playing a flute, you get little pleasure from Dryden's lines above, for you have no sense impression to be aroused by what he says. But if you have had the experience, he helps you to hear that flute again. The quickest way therefore to learn to *enjoy* good description, and the quickest way to learn to *write* good description, is to try to enlarge the boundaries of your sense experience — to see, touch, taste, smell, hear more things.

If you have lived in the city all your life and have become dulled to city sights and sounds, why not try a summer in the country? The country possibly furnishes a larger field for the training of all the senses than does the city with its restrictions and its monotony in scenery. Or if you live

in the country, why not determinedly look forward to an occasional day in the city? Do not continually read the same kind of books, play the same kind of games, walk the same streets, hear the same familiar sounds, see the same people, and look at the same scenery. You will get so accustomed to these things that your senses will not respond to them at all; you will hardly know that they are there. When your teacher asks you to write about something at home, you will answer that there is nothing interesting in it. Of course there is; your farm would be fascinating to the city boy who is not used to it, just as his city home would be of extraordinary interest to you. *Change your surroundings* occasionally, if it means nothing more than a walk to your neighbor's woods, if it means nothing more than bicycling to the other side of town. When you return, you will see your own setting with keener, more appreciative eyes.

Remember, however, the old proverb of a horse that may be led to water, but does not necessarily drink. When you get to the other side of town, you may not know how or what to observe. In this difficulty a parent or an older companion who is an acute observer can be very helpful. Have you read of Shakespeare's probable walks with his mother and of her method of pointing out to him the infinite and beautiful detail of the Stratford scenery? It was a method that developed his visualizing power as nothing else could have done. Take a companion when you go for a walk, and perhaps you can assist each other by calling attention to the seen things that are yet unseen.

Spelling

Prepare the following ten words for a perfect spelling recitation to-morrow. Follow the procedure recommended

in Lesson 10 (on page 288). Your teacher will dictate sentences to you in which these words are used. As suggested before, study especially the position of the underlined letters.

operator	leaving	breakfast	liquor
magazine	pattern	society	gluing
athletic			paragraph

LESSON 19

Unity in Description

Unity in description is a simple matter, for it is not a question of *thinking* clearly, as it is in exposition and argument, but it is largely a matter of allowing the impression or *feeling* that a scene has made on one to run through the description. If a person or place or object is vivid and distinct enough in your mind that you feel an interest in describing it, it will probably have left with you one definite feeling or impression. Your description will have unity if you introduce into it such details as will convey to the reader that general impression or feeling. If the person you are describing seems *quiet* to you, simply follow that impression and select details that reveal quietude. If you are vividly impressed with the *confusion* in a crowded department store, you may mention the *shoving crowd* at the glove counter, but you would not be likely to notice or to speak of the orderly piles of gloves.

What general impression gave unity to your theme written in Lesson 17? What happens to a description if you choose a subject that you are not thoroughly familiar with? What ought to guide you in choosing all your theme subjects?

What is the impression that gives unity to the description of the reading room at the library, page 306? What feeling gives unity to each of the paragraphs below? Do you think that any of the details in these two paragraphs mar the oneness of impression?

1

Lulu sat in a low rocker. Her starched white skirt, throwing her chally in ugly lines, revealed a peeping rim of white embroidery. Her lace front wrinkled when she sat, and perpetually she adjusted it. She curled her feet sidewise beneath her chair; her long wrists and veined hands lay along her lap in no relation to her. She was tense. She rocked.[1]

2

A farm in the valley! Over the mountains swept jagged, gray, angry, sprawling clouds, sending a freezing, thin drizzle of rain, as they passed, upon a man following a plough. The horses had a sullen and weary look, and their manes and tails streamed sidewise in the blast. The ploughman, clad in a ragged gray coat, with uncouth, muddy boots upon his feet, walked with his head inclined toward the sleet, to shield his face from the cold and sting of it. The soil rolled away black and sticky and with a dull sheen upon it. Near by, a boy with tears on his cheeks was watching cattle; a dog seated near, his back to the gale.[2]

Notice the selection of details in the two quotations above. They are chosen not only because they convey a certain feeling or impression, but also because they are *individualizing* or *characteristic* details, points in which this person or this scene differs decidedly from other persons and other scenes. It would be absurd, of course, to put into a description all the infinite little details in which Lulu is

[1] From *Miss Lulu Bett*, by Zona Gale. Reprinted by permission of D. Appleton and Company.

[2] From *Main-Travelled Roads*, by Hamlin Garland. Reprinted by permission of the author.

like any number of other people. The reader can imagine those for himself. A writer should observe them, should store them in mind, but only in order to have an abundance from which to select those which are most characteristic of Miss Lulu Bett, which make one know her as a special person. Do you see how necessary it is to observe closely in order to describe truly? Would *you* observe that Lulu "curled her feet sidewise beneath her chair"? Or that the horses' "manes and tails streamed sidewise in the blast"? Do you see that the more individualizing these concrete details are, the stronger will be the feeling of unity in a description? Why?

Life, if we really stop to look at it, is very much like a great moving picture unrolling itself before our eyes. One picture succeeds another so rapidly that the effect is continuous. As a third step toward unity, the writer of description seizes *one* of the moments in this great film and endeavors to reproduce on some one else the effect that it had on him. But which moment, we ask, shall we choose? Shall we describe the woods at sunrise, in the heat of noon, or at twilight, or in winter or in summer? We may take it at any time when it seems to us most natural, most individual, most effective. Since most description, to hold interest, must be brief, it is easy to see that it is important to get the best possible moment for one's description, just as one tries to get the best time of day for a camera picture, or the best pose for a portrait. Ask yourself, when you are studying a topic for descriptive composition, just what time and circumstance will best bring out the life and quality and interest of this? If I can write of only a brief moment, what moment shall I choose? Can you see how this restriction to one particular time will help to give unity to your theme?

Ewing Galloway

Analyze your *feeling* about this picture. Can you describe the feeling in one word *peace, charm, quiet?*

Exercise I. What would be your choice of the most effective time or circumstance for description of each of these topics?

1. A field of wheat.
2. A chemistry classroom in your school.
3. A blue jay.
4. A tennis court.
5. Your sleeping room.
6. The post-office.
7. A sudden shower.
8. A crowded street car.
9. Your best friend.
10. An open-air concert.

Unity in description then depends on these three things: a strong general impression of the thing described; a selection of characteristic concrete details to convey that general impression; and the choosing of a brief period of time which will best bring out the peculiar quality of the thing described. A fourth way in which unity as well as coherence is attained is to write with a definite physical point of view in mind. Study the following quotation.

The signs of the occupation began far out at sea where the hospital ships lay waiting for their freight. There were always some there, painted white and green, lying outside the range of the big guns. Nearer to the shore were the wrecks of ships, some of them sunk by our men, to make breakwaters, some sunk by the Turk shells, some knocked to pieces or washed ashore by foul weather. Nearly all these wrecks were of small size, trawlers, drifters, and little coastwise vessels, such as peddle and bring home fish on the English coasts. Closer in, right on the beaches, were the bones of still smaller boats, pinnaces, cutters, and lighters, whose crews had been the men of the first landings. Men could not see those wrecks without a thrill. There were piers at all the beaches, all built under shell fire, to stand both shell fire and the sea, and at the piers there

was always much busy life, men singing at their work, horses and mules disembarking, food and munitions and water discharging, wounded going home and drafts coming ashore. On the beaches were the hieroglyphs of the whole bloody and splendid story; there were the marks and signs, which no one could mistake or see unmoved.[1]

Where do you think Masefield sees himself standing as he describes this? How do you come to this conclusion? Why does telling only what can be seen from one point of view give unity? Why does Masefield not definitely state his point of view? Why is it more interesting to have the point of view inferred? But why is it sometimes necessary to mention it?

To attain unity in description through keeping a definite point of view, make up your mind before you start writing just where you are imaginatively, and keep on imagining yourself there all the time you write. *Tell only what can be seen from that point.* If you continually think of your chemistry classroom from the point of view of a rear seat, you will not commit the silly and confusing error of describing something that could be seen only from the front seat.

Sometimes one has a *changing* point of view, especially in a long description, and this must always be made clear. If you are describing a park, and are walking through it; if you are on board a boat or moving vehicle of any sort; if the objects you describe are moving, as in a street parade which passes you, you must make that evident. Simply suggest these changes as unobtrusively as you can, without taking the reader's attention away from the park, for instance, and fixing it on you instead. Excellent examples

[1] From *Gallipoli*, by John Masefield. Reprinted by permission of The Macmillan Company, publishers.

of changing point of view, as the titles would indicate, may be found in Stevenson's *An Inland Voyage* and *Travels with a Donkey*.

Exercise II. In addition to choosing the most effective moment for description of the subjects in Exercise I, decide also upon the best point of view to keep in mind while you are describing each. Try to choose that point from which you can get the most interesting details. Are there any cases where you think you ought, in the description, to mention the point of view directly? Do any of the topics in the exercise require a changing point of view?

DIAGNOSIS

LESSON 20

Oral Report on Your Progress

Before continuing composition work in description, it will be well to report on what corrective work you have personally done in your oral and written English since Lesson 4. For your next recitation plan an informal expository account of what your particular methods have been in attacking certain errors listed in your notebook, and what success you have had in eradicating these errors. For your own use in speaking, make a card outline under these general headings:

1. Grammatical errors.
2. Spelling errors.
3. Sentence errors.
   a. The comma or child's error.
   b. The *and*, *and-a*, and *so* habit.
   c. Incomplete sentences.

Include other headings if you need them. Report fully on your successes or failures, and after each report the other pupils should make informal suggestions from their own experience.

It is not probable that you will make many grammatical errors in your descriptive writing, but for the sake of correct daily speech, as well as for your work in narration next term, you should work on the problem of attaining mechanical

correctness. You will, however, find constant call for correct spelling and correct sentence structure in your work in description. Try to keep out mechanical errors so that your teacher may give all possible time to the improvement of your descriptive writing itself.

Spelling

Prepare these words for blackboard work to-morrow.

acknowledge	advertisement	latter	illustration
pursue	trowel	creditor	voyage
resolution			aluminum

DESCRIPTION

LESSON 21

Descriptive Theme

From Exercise I, Lesson 19 (page 315), select one of the topics that is vivid and definite in your mind. Decide on the time or circumstance that will bring out most interestingly the person or place or object to be described. Miss Gale has Miss Lulu Bett in a rocker after dinner; Hamlin Garland's picture of a ploughed field is taken in a cold November rain. What special time brings out your subject best?

From what point of view do you see your subject? Can you get the best sense impressions from that point? Keep thinking that you are there now. Be prepared to tell only what you can see from that point.

Try to feel sharply the impression that you would have of your subject at that particular time and from that particular point of view. Miss Gale sees Lulu Bett as self-conscious and awkward; Hamlin Garland feels chill and discomfort in the November landscape. Think of your subject until you get some definite and clear impression around which to group your details.

Make a list of all the sense impressions that you would get from your subject, tabulating them as in Lesson 17. Check perhaps six of these that seem to you strongly characteristic or individual, and that reveal the feeling the scene

gave you. Spend some time on this, for it will repay you. Do you find that your best details came first in order of recollection?

Put these details into sentences worded as interestingly as possible, and combine them in a descriptive paragraph. Do the sentences follow one from another? Try not to let them sound disconnected. Get the most interesting details, for good description depends upon quality, not quantity. Do not introduce yourself into a description unless it is strictly necessary, but keep on thinking that you are there as you write. You do not need to *name* the impression you have of the subject. The reader naturally prefers to hear of the concrete details or sense impressions, and to feel for himself the general impression that these make. Why is it generally true that the less " I felt this," or " I saw that," the stronger the general impression?

Remember that the more interesting descriptions are apt to have more than one type of sense impression. Does your subject lend itself to a variety of concrete detail? If so, make use of more than one type.

The only outline that is needed in a description of this brief type is the short list of details that you have checked. Plan the order as you start writing. Develop these details into interestingly worded sentences. Have you used only one kind of sentence? Go back to the lessons on simple, complex, and compound sentences, and if you find that you have used but one type, try to get variety by recasting some of them.

In short description from a fixed point of view one does not have to consider paragraphing to any extent. Why does such a theme fall naturally into one paragraph?

Read your theme aloud once or twice so that you may read it clearly and distinctly in class to-morrow.

LESSON 22

Coherence in Description

Coherence in a paragraph means the placing of the sentences that compose that paragraph in such an order that the meaning of the whole is clear and *easy to follow*. In description the problem of coherence lies in the *arrangement* of the concrete details that make up the description, those details that it was the problem of unity to select.

Study again the quotation from John Masefield's *Gallipoli*, page 315. Notice the words and phrases near the beginnings of the sentences: *far out at sea*, *nearer*, *closer in*, *on the beaches*. What do these phrases indicate as far as the relationship of the concrete details is concerned? How do they make the paragraph easy to follow? According to what plan is Masefield arranging these details?

This arrangement works very well at times, especially with descriptions of landscapes or long vistas where the eye travels over considerable space, and where there is practically *no action* in the picture. Notice that such descriptions appeal almost entirely to one sense, *the sense of sight*.

Exercise I. Make a short list of words or phrases that express space relationships, such words as Masefield uses above, and that would be convenient to use in arranging the details of a still or static description. If you have one of your supplementary books at hand, you might gather this list from its pages.

The type of description mentioned above, however, forms a very small part of one's descriptive writing and

speaking. It is a different matter to arrange the details of a description that has considerable action in it, or of one that, because it is of something close to you, is made up of several types of sense impression. One can obviously not arrange impressions of smell, hearing, touch, and other senses, according to a space plan. Nor does that plan always fit descriptive action. Study this quotation from *My Antonia*, by Willa Cather.

I whirled around, and there, on one of those dry gravel beds, was the biggest snake I had ever seen. He was sunning himself, after the cold night, and he must have been asleep when Antonia screamed. When I turned he was lying in long loose waves, like a letter "W." He twitched and began to coil slowly. He was not merely a big snake, I thought — he was a circus monstrosity. His abominable muscularity, his loathsome, fluid motion, somehow made me sick. He was as thick as my leg, and looked as if millstones couldn't crush the disgusting vitality out of him. He lifted his hideous little head, and rattled. I didn't run because I didn't think of it — if my back had been against a stone wall I couldn't have felt more cornered. I saw his coils tighten — now he would spring, spring his length, I remembered.[1]

This quotation contains considerable action, so much so that it verges upon narration. Yet its main purpose is descriptive. In this type you will find here and there *time* words holding the sentences together and making them *easy to follow*. Pick out all the time words in the paragraph. Notice that in the sentences where there are no time words the effect of one detail upon another, that is, of the snake upon the boy, gives the successive sentences coherence.

The rest of this paragraph, not here quoted, is *narrative*

[1] The selection from *My Antonia*, by Willa Cather, is used by permission of, and by special arrangement with, Houghton Mifflin Company.

in character. What interest has the action in a narration for us? That is, what do we want to know about the snake and the boy? What purpose has the *descriptive* action quoted above, as distinguished from action in narration? Why does description always accompany good narration?

In a description where there are several types of sense impression, an entirely different order of arrangement is followed. Read thoughtfully this description of Mr. Sheridan in Tarkington's novel, *The Turmoil*.

He was the picture of health, of good cheer, and of power on a holiday. He had thirty teeth, none bought, and showed most of them when he laughed; his grizzled hair was thick, and as unruly as a farm laborer's; his chest was deep and big beneath its vast façade of starched white linen, where little diamonds twinkled, circling three large pearls; his hands were stubby and strong, and he used them freely in gestures of marked picturesqueness; and, though he had grown fat at chin and waist and wrist, he had not lost the look of readiness and activity.[1]

Here we have the details arranged in the order in which they would strike the consciousness of the observer. Mr. Sheridan's strong white teeth probably impressed Tarkington most, so he naturally tells the reader of them first; then he noticed the thick gray hair, the deep chest, the stubby hands, and finally the general tendency to fat. This is the most simple and natural arrangement for description of varied sense impression, and it is easy to follow even without definite transitional words. We identify ourselves with the writer, and our senses follow his obediently in their progress from what is most striking to what is less so.

[1] From *The Turmoil*, by Booth Tarkington. Reprinted by permission of the author.

Notice the first sentence in each of the descriptive paragraphs. The opening sentence of a description may consist either of a general impression of the thing to be described, as these do; or it may consist of the most striking detail of the whole scene, the one that would first make an impression on the observer. The latter is more interesting to the reader. Can you explain why? The former is clearer. Why? Which is more important in a description, interest or clearness? Why?

The last sentence in a descriptive theme may also take the form of a general impression, as in the quotation from *The Turmoil;* or it may be merely one of the unimportant details observed last. Since so much of our description merges directly into the narrative for which it is a preparation, as in the quotation from *My Antonia*, the latter method seems more natural. If description stands alone, a sharp detail at the end is sometimes advisable for the sake of interest and emphasis.

Exercise II. Study in class to-morrow the theme that you wrote yesterday. Is it coherent or easy to follow? Can you suggest any better transitions? Did you unconsciously use any of the methods suggested above? Did you perhaps use a combination of these? That is a very natural thing to do, and often produces good results, as in the quotation from Hamlin Garland on page 312. If, when you are writing, you will keep sharply in mind the subject you are describing and the point of view you are taking, you will, for the most part, secure coherence naturally. When you have finished writing, always revise for coherence. The suggestions given above are designed for use *after* you have written your description.

LESSON 23

Specific Words in Description

Interest in description and in narration depends very much on the choice of the words in which the details or the action are presented. After we have selected the concrete details suitable for a description, the things that can be seen, felt, heard, smelled, or tasted, there is still the problem of the words which will tell the reader about these. The writer wants to make the reader *feel* as he does about the things he describes, and he has to do it with *words*. It is a difficult thing to get a certain feeling or impression of a scene by means of words alone, as the reader must do; it is far different from getting it by seeing pictures of it, or by actually seeing it as the writer has done.

The writer therefore has to seek for the word that will recall most clearly to the reader's mind a somewhat similar sense impression that he has had, and from which he may build up imaginatively the experience that the writer wants him to have. Suppose he writes baldly, "I saw a big tree to-day." There is no chance there for the reader to get the writer's sense impression from the word *tree*, because it is a *general* term, or a word that denotes a whole class, and one cannot imaginatively see a whole class of objects. Let us substitute the *specific* word, the word for the particular, individual, definite object in the writer's mind: "I saw a big maple to-day." You can imagine that maple at once, because it is specific and not general.

What of the adjective *big?* Is that the exact way the tree might impress one? Perhaps it was bigger than merely big. What of the specific colors? "I saw a towering green maple to-day, with one bright scarlet branch

Ewing Galloway

"I saw a big tree to-day." See pages 326 and 328.

half lost in its own shadow." Do you see that as the writer keeps on increasing the specific words in number or in degree, the easier it is for the reader to imagine for himself the writer's sense impressions?

We naturally look to specific nouns and adjectives to do much of the work of description, but in description where there is action and especially where there are sound impressions, specific verbs will help very greatly in recalling these impressions. Take the verb *walk*, for instance, a rather lifeless word, and substitute some of the specific synonyms of *walk*: *tread*, *tramp*, *trudge*, *stamp*, *hike*, *stump*, *stride*, *step*, *plod*, *stalk*, *mince*, *saunter*, *stroll*, *lounge*, *ramble*, *tiptoe*, *shamble*, etc. Do you see what infinitely better mental pictures most of these make than *walk* does?

Exercise. Change the general words or phrases italicized in these sentences to specific words or phrases. Recast the whole sentence if that seems to produce a more satisfactory result.

1. At noon we *ate* our *lunch* hastily.
2. There was a *tree* beside the *stream*.
3. A wind *blew* the leaves of the *tree*.
4. The odor of gasoline mingled with the *odors of the country*.
5. George then tried to start the *car*, but it would not *go*.
6. One of the boys *looked* into the tank, and then he began to *talk*.

To increase your general vocabulary and to give you more specific words for your immediate use in description, a book of synonyms is very helpful. The synonyms of *walk* given above were taken from such a book. If you find that you cannot recall exactly the right specific word to fit something you are describing, you will often get just what you want by consulting one of these dictionaries. All these four

are excellent, especially the last: Allen's *Synonyms and Antonyms*, Crabb's *English Synonyms*, Fernald's *English Synonyms and Antonyms*, and Roget's *Thesaurus*.

Spelling

Prepare the ten words below for spelling to-morrow. Refer to Lesson 10 (page 288) for a method of study if necessary.

clothes	physically	industrial	malleable
envelop	cylinder	poultry	library
delegate			average

LESSON 24

Choosing the Right Word

Some words have more power to carry feeling than others, because of associations that have grown up around them. *Mother* will always be a more powerful word in that sense than *woman*. The writer of description should, as far as possible, select words that have powerful associations. But he should first endeavor to find the word that corresponds most exactly to the impression uppermost in his mind. If he is describing a boy who really *shambles* into the room, he should not have him *saunter* in; he should consider his gait until he gets the *truthful* word.

Exercise I. Find for each of the words given below two synonyms that have more power to carry feeling or sense impression.

storm	house	companion	meat
light	boy	laugh	cold (*adj.*)
angry			pleasing

Another aid in writing interesting description is a class of words called *onomatopœic* words, or words whose sound imitates the actual sound for which the word stands. When primitive man first listened to the sound of the serpent, he no doubt repeated softly to himself, "Hiss!" and thus a word was born. Men have ever since been coining words to imitate and stand for sounds. Why are such words very effective in recalling sense impressions of sound?

Exercise II. Introduce onomatopœic words into a sentence describing each of the following.

1. Hens early in the morning.
2. The step of some one on the stairs.
3. A locomotive starting out of the yards.
4. The rain on an autumn afternoon.
5. An ill-tempered boy speaking to his teacher.

Specific words appeal primarily to the imagination or the feelings; general words appeal primarily to the intellect. Specific words are most often used in description and narration; general words are most often used in exposition and argument. Look over all the textbooks that you are using in school this term; do you see that that is true? The most interesting writing is the most specific.

All that helps you in writing an interesting description will help too in making you an interesting talker. Try to enlarge your vocabulary by adding more specific words to it, and try to select the word that fits precisely the thing you are describing.

Exercise III. *Extra credit.* Read these references if you can spare the time. They will show you the opinion of

two famous authors on the importance of the right word. Prepare a brief report for class.

James M. Barrie, *Sentimental Tommy*, the latter half of Chapter XXXVI.

Isobel Strong, *Robert Louis Stevenson*, pages 3 to 32, especially noting pages 22 and 26.

LESSON 25

Two Descriptive Themes

Reread Zona Gale's description of Miss Lulu Bett on page 312, and Booth Tarkington's description of Father Sheridan on page 324.

Exercise I. Write a short description of one of the following.

1. A grocery clerk.
2. A little baby.
3. One of your football heroes.
4. A grandparent.
5. A Y.M.C.A. leader.
6. One of your intimate friends.
7. Your next-door neighbor.
8. A street-car conductor.
9. The prettiest girl you know.
10. An old lady.

If you have some other type of person that you prefer using for a subject, ask your teacher for permission to do so. Write only of real people, however. It will be helpful in your later work if you assume that the person you are describing is to be a character in a story. If possible, try to see this person again before you begin to write, and

study him to get the most characteristic and unusual details, the details that individualize him. Remember that four or five details will be enough if they are well-expressed. Try to use specific feeling words to express these concrete details. Get an arrangement that is coherent or easy to follow.

Study the following description.

On the last day of May in the early nineties, about six o'clock of the evening, old Jolyon Forsyte sat under the oak tree before the terrace of his house at Robin Hill. He was waiting for the midges to bite him, before abandoning the glory of the afternoon. His thin brown hand, where blue veins stood out, held the end of a cigar in its tapering, long-nailed fingers — a pointed polished nail had survived with him from those earlier Victorian days when to touch nothing, even with the tips of the fingers, had been so distinguished. His domed forehead, great white moustache, lean cheeks, and long lean jaw were covered from the westering sunshine by an old brown Panama hat. His legs were crossed; in all his attitude was serenity and a kind of elegance, as of an old man who every morning put *eau de Cologne* upon his silk handkerchief. At his feet lay a woolly brown-and-white dog trying to be a Pomeranian — the dog Balthasar between whom and old Jolyon primal aversion had changed into attachment with the years. Close to his chair was a swing, and on the swing was seated one of Holly's dolls — called Duffer Alice — with her body fallen over her legs and her doleful nose buried in a black petticoat. She was never out of disgrace, so it did not matter to her how she sat. Below the oak tree the lawn dipped down a bank, stretched to the fernery, and, beyond that refinement, became fields, dropping to the pond.[1]

At the beginning of a short story or of a chapter in a novel we often find a description of a person blended with a description of the place where the story or chapter opens. It is the natural way to visualize the beginning of a narra-

[1] From *The Forsyte Saga*, by John Galsworthy. Reprinted by permission of Charles Scribner's Sons, publishers.

tion, but the same descriptive combination may be used later wherever the story requires it.

Exercise II. Write a description of one of the persons mentioned in Exercise I, combined with a description of a place where that person might appear in a story. If you use the same person as in Exercise I, you may use the same concrete details, but you should start an entirely new theme and work in some of the place description incidentally. Try to keep your theme coherent; you will probably wish to use some connectives denoting space, as Galsworthy does.

READING

LESSON 26

Oral Report on Supplementary Reading

Prepare an oral composition for to-morrow on one of the supplementary books you have been reading. Use the following outlines for your recitation, filling in the subordinate heads on cards and using that card outline for your talk in class.

Use this outline if the book you have been reading is fiction.

I. A few facts about the author.
   A. His rank among authors.
   B. His best work.
II. The setting of the book.
   A. Time.
   B. Place.
III. The chief characters.
IV. A very brief summary of the plot. (Think out carefully a half dozen sentences or more that include the most important action of the book.)
V. The author's style in description.
   A. How does he introduce description?
   B. Is it coherent or easy to follow?
   C. Does he use many specific words?
VI. Your opinion of the book and your reasons for that opinion.

If your book is an essay, substitute these headings under II, III, IV of the preceding outline.

II. The central idea of the essay. Developed largely by what kinds of writing, exposition, narration, or description?
III. A brief summary of the ideas of the book, thought out carefully before you come to class.
IV. The author's personality as revealed in the essay.

If your choice for this report is a biography or an autobiography, substitute these headings under II, III, and IV.

II. The author's fitness for writing this book.
A. Is any prejudice evident?
B. Degree of familiarity with subject matter.
III. A summary of the characteristics of the subject as the author sees him.
IV. A brief summary of the events of the subject's life, thought out carefully before you come to class.

At the close of your oral recitation on this outline, read aloud from the book a paragraph or two to illustrate what you have been saying, especially a paragraph that shows the author's choice of specific words. Practice reading this selection once or twice at home, so that you can be more interesting in your class reading.

SENTENCE STRUCTURE

LESSON 27

Rewording Phrases for Greater Effectiveness

Take the theme that you wrote for Lesson 21, and be prepared to read aloud each sentence, pointing out every phrase in each. You need not classify these phrases as adjective, adverbial, or substantive, or as prepositional, participial, or infinitive; merely select the phrases. Do you like the sound of all these sentences? Experiment by changing the phrases into single words or into clauses, wherever it is possible. Do they sound better when they are read aloud?

It is always advisable to read each sentence aloud when you are revising a theme, before handing the theme in. It is easier to detect errors in sentence structure and in phrasing by *listening* to sentences rather than by *looking* at them. If you find any sentences in the theme above that you think might be improved by changing the phrases to single words or to clauses, read them aloud to the class to see whether your judgment is approved.

Spelling

Prepare the ten words below for spelling to-morrow.

laboratory	banquet	judgment	loose
preparation	crucible	microscopic	salaries
suspicious			interruption

LESSON 28

Sentence Improvement Test

Improve if necessary the following descriptive sentences taken from pupil themes. Some are run-on sentences, some are incomplete in form, some are too long and should be broken up, some lack euphony and do not sound smooth, some have too many subordinate clauses or too many phrases. A few are correct. Do what you can at improving them, and write out the result. Do not ask for assistance until the class hour, or the exercise will have little value for you. As these sentences are discussed in class, check your successful attempts and hand your paper in to the teacher.

1. Mother was in a funny frenzy of fear that some one would see the disorderly house and was darting about straightening the table cover. Piling up the newspapers, and removing Dad's smoking stand and slippers to the coat closet.

2. I shall buy a low white cottage trimmed in green with a wide porch across the front and a fine old lilac bush at one side, a broad level lawn with a few massive locust trees and some rolling pasture for background.

3. The teacher loves the little pleading pussy willows, and her desk is always adorned with them in spring.

4. In front of the pews was a small platform with a pulpit, in the rear was a small cabinet organ and four wooden chairs.

5. The letter to Santa Claus was carefully placed in the kitchen gas stove. Which had to serve in lieu of a fireplace.

6. In the heat of July when the sun fairly sizzles and the road is hot dust some boy gives the signal to go swimming and we slip around the corner of the house when mother isn't watching.

7. Berries, first raspberries, then dewberries, and last come the blackberries, how we do gobble them!

8. The balky little automobile jerked rapidly around the corner, and my aunt and uncle disappeared in a cloud of dust.

9. A smothered giggle rose and grinning faces greeted him as he glanced back disgusted with the world in general and moved on to his seat.

10. Dad puts his hand in his pocket and looks up at the ceiling, he blows a lot of wind out of his mouth like a cornet player and pulls out his bankroll.

11. The canoe was lying beached on the rocks around the corner from the boathouse covered with an old piece of sailcloth.

12. No gas! Father drops the wrench from his hand, the sweat on his noble brow grows cold. His knees seem to sag under him.

13. The cattle were munching in a desperate hurry at the green tender leaves of the corn, the dog was barking anxiously and darting here and there.

14. He wore with much pride to school a little gray sweater with red trimmings and big brass buttons down the front.

15. Far ahead the old trees towered against the skyline, their knotted arms reaching up to the blue of heaven.

16. The cold shivers ran up and down my back as the march began, it was the one that makes you feel like joining the army.

17. Mr. Ford was the principal who was a husky man who sometimes used a fan belt on us.

18. Each had a large slice of bread and butter and raspberry jam and they seemed to be using more for ornament without than nourishment within, but they looked happy.

19. All was still and quiet, except for the sighing of the breeze through the treetops. The gurgling of the stream near by as the water trickled over the rocks.

20. A group of small boys who were exceedingly dirty were crowded together they were raptly listening to what seemed to be a lecture given by a somewhat older boy.

ORAL ENGLISH

LESSON 29

Oral Usage Test

In order to test your actual eradication of speech errors since the beginning of the term, your teacher will give to-morrow a test in oral usage. Prepare and bring to class a sheet with numbers up to fifty, leaving space for one-word answers. Your teacher will read aloud fifty sentences, each of which will contain two word choices; *e.g.*, "I asked him (who, whom) he suspected." Repeat the sentence to yourself, make your choice at once, and write the correct word in the numbered space. If your ear is well trained, the time allowed for your decision and the writing of the word should be approximately fifteen seconds. Do not make erasures and alterations. If you find that necessary, your usage is imperfect, and you need further study. Remember that the object of this is not to get a good grade, but to find out for yourself whether you really do speak correctly.

In preparation for this test, take your inventory notes and study orally the correct form of your own particular errors. Then review for general help pages 85 to 90 on pronouns; pages 91 to 94 on verbs; and pages 95 to 98 on adjectives and adverbs.

Make your preparation *orally* at home, if possible, so that your *ear* becomes accustomed to the sound of the right form.

DESCRIPTION AND FIGURES OF SPEECH

LESSON 30

Three Figures of Speech

We have been emphasizing the fact that description is made vivid by employing the concrete sense impression expressed in specific words. It is far more compelling to the imagination to express this fact statement, "It was a fine day in May," by means of a concrete detail, as Galsworthy does when he says, "The buttercups and daisies had sprung up after the last mowing." What specific words here catch at the imagination, and through what senses do they make their appeal?

But there is another way in which we can make description vivid. Galsworthy speaks in the same chapter of bluebells that "lingered like little patches of sky fallen in between the trees." What is probably the one and only point in which the bluebells and the sky resemble each other? Although one may never have seen bluebells growing in England, why can one imaginatively see them at once?

Such a form of expression that has truth, but is not *literally* true, is called a *figure of speech.* A casual glance at one of your old themes will no doubt show you that you use figures of speech unconsciously. Most people have a natural desire to be vivid and compelling in speech, and feel instinctively that figures compel attention. Very young children use them freely. A child will speak of the

river that his spilled glass of milk makes on the tablecloth, or will growl that he is a *great, black, ugly bear*. Do you recall any childish figures of speech? If you could listen carefully to one of your daily conversations now, you would find yourself saying things of this sort: that "the wind *howled* last night," where the wind is made vivid by comparison with a dog or a wolf or a person; that you "ate *like a pig* at dinner"; that you had been "*cramming* mathematics until twelve o'clock," a comparison of the voracious eating of food with intent study.

All the very earliest writing contains these forms of expression. *The Bible* has most beautiful figures, and so have Homer's *Iliad* and *Odyssey*. The European folk tales all have many lovely figures drawn from nature. Read these sentences taken from one of the earliest Celtic tales, the story of Cuchulain, probably dating about the year 100; "Red as a foxglove were her cheeks and blue as the spring hyacinths beneath the forest trees her sparkling eyes. Like pearls her teeth shone white between her lips, and all her skin was fair as the white foam that dances on the wave." Do you notice how numerous the figures are? How many do you find?

There are three figures of speech that you will probably find yourself using most often in description, *simile*, *metaphor*, and *personification*.

The level rainstorm smote walls, slopes, and hedges like the clothyard shafts of Senlac and Crecy . . . the tails of little birds trying to roost on some scraggy thorn were blown inside-out like umbrellas.[1]

Her gray-gold hair was like a cloud in sifted sunlight . . . and her eyes were a cool autumnal brown.[2]

[1] From *The Three Strangers*, by Thomas Hardy.
[2] From *The Token*, by Joseph Hergesheimer.

In a **simile** a point of resemblance between two things that are essentially unlike is definitely expressed by saying that one thing is *like*, or *as*, or more or less *than* the other. Other words indicating the resemblance may be used, but those italicized above are the most common. Have you seen an umbrella blown inside-out? Can you not through this comparison see better the tails of the wind-blown little birds? Do you know the look of a cloud faintly lighted by the sun? Can you see the girl's hair? Select the similes in the quotation from Cuchulain.

A **metaphor** is a figure of speech that either implies or states directly that one thing *is* another thing, because the two have some strong point of resemblance in common. "He is a tower of strength," we say, thinking that his strength is as outstanding as a tower. The only difference between a simile and a metaphor is that the word or words that show the resemblance in a simile are omitted in a metaphor. In the sentence, "The careless speech *wounded* her deeply," the metaphor *wounded* might be thus expressed in a simile: "The careless speech hurt her as deeply as the thrust of a knife."

If one grasps the comparison made, metaphors have a flashing quality, a swiftness of movement, that appeals sharply to the imagination. The metaphor is direct and natural, and wastes no words. Many slang expressions are really metaphors. Can you recall some that are metaphorical?

If a really good slang phrase is invented, it is apt to make its way into good standing after a time. To "freeze up," meaning to grow cold and distant in manner, was rather vulgar slang forty years ago. Now it is accepted usage. Can you think of any current slang metaphors that are good enough to live?

Personification is a form of metaphor in which something without human intelligence is spoken of as if it were human. Can you find the personification in the quotation from Cuchulain, page 341? How does it happen that descriptions of nature often contain examples of personification? Why is it natural that fables should have a great many? Point out the three examples in the following lines. What are the two metaphors here?

We were drifting in the shadow of a cliff, and such a cliff! Sheer from the water it rose, a black rampart to whose most impossible declivities clung little flowering plants. At the very top, outlined on the cloudless sky, a yellow-blossomed tree lifted thin arms, and the clear whistle of a mockingbird drifted down.[1]

Exercise I. Point out and name the figures below, and explain just what point of likeness or association makes the figure stimulating to the imagination. Look for the words that are not literally true, but are true in one sense only. For example, recite thus: *slapped* is a personification; the wind is compared to a person because it can hurt the face as a slap of the hand would.

1. The cold wind slapped at his face and stung his cheeks.
2. A tree down the glen shone like a yellow flame, and below it a vine blazed red.
3. He tried to walk quietly, but now and then a twig would snap like a pistol shot under his feet, and the dry leaves crackled like paper as he passed.
4. A sudden angry wind sent a rain of acorns about his head.
5. At the bottom of the glen he came to the little brook, curving like an arm about a big granite boulder.
6. Beyond the edge of the woods the water glittered brilliantly in the October sun.

[1] From *The Arcturus Adventure*, by William Beebe. Reprinted by permission of G. P. Putnam's Sons, publishers.

7. As he emerged into the meadow, a flash of pale brown leaped from the fence corner at his left.

8. The brown streak disappeared unharmed into the pale gold of the oat stubble.

9. Even a ham sandwich will taste like a king's feast on such a day.

10. As he sat on the fence eating, a red squirrel on a post near by scolded at him insistently.

Exercise II. *Extra credit.* If you have any further time for study, select some chapter from *The Bible* that seems to you to be particularly rich in beautiful figures, and prepare to read it to the class to-morrow. You will find that the Psalms are written in an especially figurative style.

LESSON 31

Selecting Figures of Speech

Exercise I. Point out and name all the figures you can find in the following descriptive paragraph, and show the special point of likeness that makes the figure an interesting one.

Every morning the sun, as if keeping pace in his revolutions with the progress of the pilgrimage, emerged with a silent burst of light exactly at the same distance astern of the ship, caught up with her at noon, pouring the concentrated fire of his rays on the pious purposes of the men, glided past on his descent, and sank mysteriously into the sea evening after evening, preserving the same distance ahead of her advancing bows. . . . The awnings covered the deck with a white roof from stem to stern, and a faint hum, a low murmur of sad voices, alone revealed the presence of a crowd of people upon the great blaze of the ocean. Such were the days, still, hot, heavy, disappearing one by one into the past, as if falling into an abyss for ever open in the wake of the ship; and the ship, lonely under a wisp of smoke,

held on her steadfast way black and smouldering in a luminous immensity, as if scorched by a flame flicked at her from a heaven without pity.[1]

Exercise II. Bring to class the theme you prepared for Lesson 25, Exercise II, after having studied it to find out if you have unconsciously used figures of speech in your descriptive writing. If you have, read these figures to the class and let the pupils name them. If you have used none, can you find some details that you might have expressed in figurative language? If some apt likeness occurs to you, make a note of it. Try expressing it through a simile; try it as a metaphor. Which sounds better? But do not work too hard thinking out a likeness, or it will be strained and far-fetched. Figures of speech should above all be natural.

If you have used any similes in your theme, remember that the things compared should be unlike in almost all respects, and should not belong to the same class of objects. " Mary is as slim as a young birch tree " is a simile, a figure of speech, and not *literally* true; but " Mary is as slim as Louise " is not a figure of speech, but a mere statement of fact. If you start with a figure of speech, see that it is not mixed with another.

Exercise III. *Extra credit.* If you have time, bring to class a paragraph from your supplementary reading which contains several beautiful figures of speech. Read this paragraph aloud to the class, and ask the members to comment on the point of likeness which the things compared have in common. Express these figures in fact statements, and note the loss in effectiveness.

[1] From *Lord Jim*, by Joseph Conrad. Reprinted by permission of Doubleday Doran and Company, Inc.

LESSON 32

Writing Three Short Descriptions

Keeping in mind what you have recently learned of the value of specific words and figures of speech when you wish to put down sense impressions, write descriptions of three or four sentences on *one* subject from *each* of the following exercises. Try to write such description as might easily be interpolated in the action of a short story, just such short description as you may have noticed appearing now and then in the stories and novels that you have been reading. If possible, use more than one type of sense impression. Close your eyes and try to recall again the particular experience before you begin writing. Get the details that are most vivid.

Exercise I. Most narration has an occasional description of a room in which the characters are appearing. Try one of the following interiors.

1. A sun porch.
2. The waiting room.
3. The principal's office.
4. A family living room.
5. A steamship cabin.
6. A cheap restaurant.
7. A hallway.
8. A doctor's office.
9. The school lunch room.
10. A movie theater.

Exercise II. It is a rare thing not to find descriptions of one or two landscapes in every short story you read. Any one of these might be used as a setting for part of a story.

1. An apple orchard.
2. A bridge.
3. A barnyard.
4. A heavy snowstorm.
5. A wheat field.
6. A church at dusk.
7. A gathering storm.
8. A glen in early spring.
9. A street near the steel mills.
10. A moonlight night.

Exercise III. It is always necessary to describe separate objects in working out a plot in narration. Assume that one of these occurs in a story you are writing.

1. A motorboat on the water.
2. A family dog.
3. Some freshly-made candy.
4. A water lily.
5. An airplane flying low.
6. A voice you dislike.
7. A beautiful ring.
8. A park squirrel.
9. A beefsteak with onions.
10. A much-used book.

After you have written these three short descriptions, try revising some of your sentences. Read carefully what follows here; then take your theme and decide whether your sentences need revision. Your instinct may have guided you rightly while you were composing them.

Since the object of description is to interest, to arouse the imagination, to recall sensations, the sentences then, as well as the specific words and figures of speech in them, should aim to recall sensations or sense impressions. Try to fit your sentences to the general impression that you have in mind for your description. If you are describing something that has plenty of action and movement, make your sentences short and rapid in effect. For instance:

The waitress slammed a large plate of corned beef and cabbage on the white oilcloth before him. "Tea or coffee?" she snapped. Behind him the cash register suddenly banged, drowning his timid reply. The crashing of dishes rose and fell in waves as the kitchen door opened and shut. He took up the paper napkin and the plated fork with its blackened tines.

If you are describing something that is still, or nearly so, make your sentences a little longer and smoother:

There it lay, a star on the black water, a star that twinkled gently in the rise and fall of the canoe ripples. The wind that stirred the flags lifted the lily's faint, clean, incredibly sweet

perfume. The waxen leaves that encircled its golden heart looked startlingly white and pure against the dark water. It was like a jewel on a bed of black velvet.

Notice that there are no expressions such as *could be seen*, *was heard*, *making them look like*, *came to his ears*, etc., all tiresome, roundabout ways of saying things. *Be direct.* There is variety in types of sentences here, simple, complex, and compound. Do you see that the verbs in description are practically always in the past tense?

Read aloud the three descriptions that you have written. Can you improve your sentences?

LESSON 33

Writing Four Short Descriptions

Exercise I. Write a very brief description of one of the following, using specific words, and, whenever it seems interesting to do so, figures of speech. Have some particular person in mind while you are writing. Use only two or three details, but try to select sharply interesting ones. For example: "She was the conventional beauty of the magazine cover. Even a more emphatic gold shone in the lovely waves of her hair, and a more brilliant sea-blue in her great eyes."

1. An unattractive person.
2. An elderly uncle.
3. A school-teacher.
4. Your mother or your father.
5. A boy scout.
6. A small sister.
7. The mother of one of your friends.

8. A very handsome man.
9. A boy you are sorry for.
10. A young woman whom you admire.

Exercise II. Describe the same person in such a way that the sense impressions given reveal his character. For example: "When she smiled, her lovely blue eyes did not grow warm, but her full red lips curved in perfect line away from her gleaming teeth." What characteristic does the mechanical smile suggest?

Exercise III. Describe the same person with such use of detail as will reveal just how he is occupied at the time. For example: "The rasping sound of the file ceased, and she came to stand in the doorway, buffer in hand. Her pointed, shining, cruel-looking nails fascinated the child." This device is used constantly in story telling.

Exercise IV. Describe the same person in such detail that you reveal his mood, some emotion that he is feeling. For example: "A flush grew slowly in her faintly-rouged cheek, and the knuckles at the edge of the handsome leather purse grew white." Why is this much more effective than to say that she is angry?

Spelling

Prepare the ten words below for blackboard recitation to-morrow:

collar	executive	secretary	tragedy
aviator	equipment	sulphur	launching
legitimate			influence

LESSON 34

The Travel Essay

It was a fine, fat green landscape; or rather a mere green water-lane, going on from village to village. Things had a settled look, as in places long lived in. Crop-headed children spat upon us from the bridges as we went below, with a true conservative feeling. But even more conservative were the fishermen, intent upon their floats, who let us go by without one glance. They perched upon sterlings and buttresses and along the slope of the embankment, gently occupied. They were indifferent like pieces of dead nature. They did not move any more than if they had been fishing in an old Dutch print. The leaves fluttered, the water lapped, but they continued in one stay like so many churches established by law. You might have trepanned every one of their innocent heads, and found no more than so much coiled fishing line below their skulls.

At the last lock just beyond Villevorde, there was a lock mistress who spoke French comprehensibly, and told us we were a couple of leagues from Brussels. At the same place, the rain began again. It fell in straight, parallel lines; and the surface of the canal was thrown up into an infinity of little crystal fountains. There were no beds to be had in the neighborhood. Nothing for it but to lay the sails aside and address ourselves to steady paddling in the rain.

Beautiful country houses, with clocks and long lines of shuttered windows, and fine old trees standing in groves and avenues, gave a rich and somber aspect in the rain and the deepening dusk to the shores of the canal. I seem to have seen something of the same effect in engravings: opulent landscapes, deserted and overhung with the passage of storm. And throughout we had the escort of a hooded cart, which trotted shabbily along the tow-path, and kept at an almost uniform distance in our wake.[1]

Read carefully these three paragraphs, from a chapter entitled *On the Willebroek Canal.* A composition of this type is called a **travel essay,** and is almost entirely descrip-

[1] From *An Inland Voyage,* by Robert Louis Stevenson. Published by Charles Scribner's Sons.

tive. In it the author moves from place to place, describing the most beautiful and striking things he sees, and bridging the gaps between these descriptions with brief narrative statements, as Stevenson does here. Pick out the narrative statements above.

There is often a changing point of view in such an essay, since the observer is usually moving. Pick out the words and phrases by which Stevenson lets the reader know that he and his companions are moving on.

Why is it necessary to be more observant about paragraphing in a travel essay than in an ordinary description? Can you tell what ought to decide the question of beginning new paragraphs?

While you may never have traveled in the ordinary sense of the word, you have all had experiences upon which interesting descriptions of places may be based. It is hard to assign a list of theme topics for this, because your experiences differ greatly, and this essay must of course be based on a personal experience. Have you ever gone on a canoe trip? Have you taken an interesting motor trip? Have you been present on a long, delightful hike across country? Or have you gone by train through mountain scenery?

Select your own topic, and write three or four descriptive paragraphs on some such experience. Make the correct narrative transitions as you change the scene.

If you have had none of the experiences suggested above, take a simpler topic, such as a long street-car ride, a walk through a large park, a trip along the docks — anything in which the scene changes occasionally.

Begin abruptly and without explanation, just as if these paragraphs were taken from the middle of a long descriptive essay.

SENTENCE STRUCTURE

LESSON 35

Rewording Clauses for Greater Effectiveness

Turn to pages 277 to 280 and review the material on clauses. When you have done this, take the theme that you prepared for page 333, select all the subordinate clauses, and name them. You will find many adjectival and adverbial clauses in description, but practically no substantive clauses. Why is that natural, considering the purpose of description and the purpose of adjectives and adverbs?

When you have done this, experiment by changing the clauses to single words or to phrases. Note such changes on another paper. If, for instance, you find yourself writing the sentence, " A leather couch *that had several sagging springs* stood near the window," try changing the italicized clause to the phrase *with several sagging springs*. Then read it aloud, and retain the one that sounds better. If you prefer any such changes in your sentences, indicate that as you are reading them aloud to the class, and ask the members if they approve your judgment.

Spelling

Prepare the ten words below for a perfect recitation tomorrow.

independent	missionary	scholar	veteran
umbrella	practice	throughout	eighteenth
hydraulic			recognition

DESCRIPTION

LESSON 36

Local Color

At the beginning of a narrative, or near it, you will often find several paragraphs describing the locality in which the story occurs. These paragraphs are not necessarily consecutive, but may be scattered through the first few pages, wherever any particular features of the locality that is the home of the story are needed.

Read the following paragraphs from a story by Mary E. Wilkins Freeman, who is famous for her accurate description of New England towns and villages.

A long row of little cheap houses stretched on each side of the narrow, dusty street. There was not a tree in the whole length of it except in front of David May's house. A slim young maple, carefully boxed in around the trunk, stood close to his gate.

These poor little houses were all alike; they had been built expressly for the operatives in the Saunders Cotton Mills. There was a little square of ground fenced in before each cottage. Some were miniature vegetable gardens. Araminta May, David's wife, had hers all planted with flowers. They were coarse and gaudy, rather than delicate; her taste ran that way. The flower garden was divided into little fantastic beds edged with cobblestones, and the narrow footpath leading through the midst of it to the door had on each side a fence of bent willow boughs.

. . . Passers-by might look directly in on the little table set between the windows for tea. The six o'clock whistle had blown, and the men and girls were coming home from the shops.

They straggled along, the men in their calico shirt-sleeves, the girls in their soiled dresses, turning into this yard and that with an air of content.[1]

Description of this sort is commonly called **local color.** Local color points out the special individualizing things about a certain locality that make it different from other places. Which of the details above seem to you to present most vividly the particular type of mill town that Mrs. Freeman has in mind?

The first requisite for good local color, naturally, is a perfect familiarity with the place described. It is not a good idea for a boy who has visited a farm once to try to use a farm for the setting of a story. What is apt to be true of his description? A week's visit in Boston would not qualify one for writing a story laid in Boston. What is *your* very best subject for a local color study? Are there any other districts or localities that you can describe in detail? You need not be able to describe a whole city or town, but you should know well some section, or some special country district.

Assume that you are going to write a story that takes place, or part of which takes place, in the largest store in your city or town or village: can you mention three or four details that are local or individual to that store? Suppose you use your own school for a part of the setting of a story: what local color touches would you use in describing that?

Select your own subject for a very brief local color study to be written in class to-morrow, and be ready to write three or four such descriptive paragraphs. Assume that

[1] From *A New England Nun and Other Stories*, by Mary E. Wilkins Freeman. Reprinted by permission of Harper and Brothers.

some action or conversation comes between these paragraphs. If you use the locality in which you now live, you might plan to describe these features: a room in your school building, one end of your street, a room in your own home, the grocery store at the corner, etc. Use your own judgment in this selection.

After you have written this theme in class, try revising your sentences for greater variety, and try to make them fit in length and sound with the general impression of the scene described.

For your own personal satisfaction, take the description that you wrote as a basis for a diagnostic test in Lesson II, Exercise I (page 267), and compare it with this theme that you will write in class to-morrow. Read them both very thoughtfully and critically. Have you improved in ability to interest, to claim and to hold attention? Have you a wider vocabulary, especially in specific words? Do your sentences read more smoothly? Have you improved in spelling? Do you find other mechanical errors?

LESSON 37

Description in the Friendly Letter

The skill you have gained in writing good description will be of service when you are writing friendly letters. An interesting letter gives to the reader the feeling that he is present with the writer. It does this through sense impressions, through the descriptive touches that the letter contains. Most of us can not attain this interest through telling of the events that have happened to us, for the average person does not go through thrilling experiences;

but through description, and especially through descriptive action, we can make even commonplace events seem interesting. Study this letter.

Lorain, Ohio
May 12, 19—

My dear Jane Louise,

It's a hot night and I'm longing to write this letter with an old stub of a pencil, but Miss Ferry says that's "such bad form." I'm glad you can't see the ends of my fingers, for Dad's leaky old pen has already gotten them into "such bad form"!

I told you that we were having a pageant on Children's Day, and that I was to represent Religious Education. My teacher and I made me a beautiful cheesecloth costume with gold banding and I carried a shepherd's crook that looked like a big interrogation point. I "spoke my little piece" all right, but nobody looked at me — the primary department were little golden sunbeams dressed in yellow crêpe paper, and everybody watched them. One little sunbeam was continually slapping another who didn't stand still. They certainly were a riot.

Mother says that you should ask Aunt Marty to come over on the interurban some day next week and spend the day with her. I have a notion that they'll get Mrs. Conway and make a day of it, eating lunch and drinking tea for three hours, and talking over school days at Harvey's Corners. Can you imagine what high school there was like? I can't see us gathered round that woodstove in winter, can you? Which reminds me, I don't know how, that Miss Ferry gave me 96 in English this month. Excuse me for bragging, but you know what I have had sometimes.

Write me, and come over some Saturday pretty soon. Brother will tune up the car and we'll go away out to Martin's Woods for a picnic. You'll never see a greener woods than that is in June.

Love to all the family from your devoted cousin.

Yours,
Martha

Point out the descriptive touches that make this letter seem alive and interesting. Are there any slang phrases or colloquialisms that might well be removed, or would you

prefer to leave them? Does Martha manifest enough interest in Jane Louise's affairs to be polite? Why will the items of news selected probably appeal to her? Would more description of them improve the letter?

Exercise. Write a letter to a real person, a letter in which you use description to enliven and make interesting the ordinary events of your daily life. Select two or three happenings that you think will interest this person, and develop them through sense impressions. Show through occasional questions or comment that you are interested also in what is happening to your correspondent.

READING AND UNDERSTANDING POETRY

LESSON 38

Supplementary Reading in Poetry

So much of the material of the best poetry is descriptive in character that it is natural to go directly from the study of description to the study of poetic forms. All that you have learned about concrete writing, about the use of specific words and figures of speech in description, is going to make much easier and more enjoyable your work in studying poetry.

Perhaps you have been studying in class this year a volume of verse, representative narrative and lyric, or perhaps a volume of contemporary verse. In any case, you may like to do some outside reading of verse while you are studying the remaining lessons for this term. The amount may vary according to your natural liking for poetry, but you should read at least one of the volumes listed on the following pages, and should have extra credit if you do more than that.

Would it not be suitable to start the list with some volumes of poetry written by young people? When Hilda Conkling was nine years old, her *Poems by a Little Girl* were published. A later collection called *Shoes of the Wind* shows also how acute and keen are her sensibilities and how figurative her expression. *Blue Beads and Amber* contains little verses written by Mary Harriss from the age of four

to twelve. *Creative Youth*, by Hughes Mearns, has as appendix a remarkable collection of poems written by high school pupils. Notice particularly the work of Tom Prideaux. Mountsier's *Singing Youth* is a compilation of verse written by English and American children from kindergarten up to high school age. *Young Pegasus*, published by the Intercollegiate Literary Magazine Conference, is a collection of prose and verse by college students.

The anthologies listed below are all excellent collections of contemporary verse, and will give you a brief glimpse of the work of the best modern poets.

Alice Cooper, *Poems of To-day*
Anita Forbes, *Modern Verse*
Merrill and Sprague, *Contemporary Verse*
Monroe and Henderson, *The New Poetry*
Jessie Rittenhouse, *The Little Book of Modern Verse*
Jessie Rittenhouse, *The Second Book of Modern Verse*
Burton Stevenson, *The Home Book of Modern Verse*
Louis Untermeyer, *This Singing World*
Louis Untermeyer, *Modern American Poetry; Modern British Poetry*
Marguerite Wilkinson, *New Voices*
Marguerite Wilkinson, *Contemporary Poetry*

Reading a collection like one of those above may arouse your interest in a volume of verse by one of the authors quoted. Perhaps you may like to try one of these.

Rupert Brooke, *Poems*
Walter De La Mare, *Songs of Childhood*
Emily Dickinson, *Selected Poems*
Robert Frost, *North of Boston; Selected Poems*
Ford Madox Hueffer, *On Heaven and Poems Written in Active Service*
Rudyard Kipling, *Barrack Room Ballads; Selected Poems*
Vachel Lindsay, *The Congo and Other Poems*

Amy Lowell, *Pictures of a Floating World*
John Masefield, *Salt Water Ballads*
Edna St. Vincent Millay, *The Harp Weaver and Other Poems*
Christopher Morley, *Songs for a Little House*
Alfred Noyes, *Collected Poems, Vol. I and Vol. II*
Carl Sandburg, *Smoke and Steel*
Siegfried Sassoon, *Counter Attack*
Robert Service, *The Spell of the Yukon*
Sara Teasdale, *Flame and Shadow*
W. B. Yeats, *Later Poems*

If you have already been reading verse for some time, perhaps you would prefer trying a more comprehensive anthology, one that includes also selections from the poets of an earlier day. You will probably not enjoy *all* the poems in the collections below, but the liking for verse is a taste that in some cases develops very rapidly, and what began as a task may continue with genuine interest.

William Allingham, *The Ballad Book*
Walter de La Mare, *Come Hither*
Percy Hutchison, *British Poems*
Alice Meynell, *The School of Poetry*
F. T. Palgrave, *The Golden Treasury*
Sir Arthur Quiller-Couch, *The Oxford Book of Verse*
S. S. Seward, *Narrative and Lyric Poems*
Sara Teasdale, *Rainbow Gold*
Louis Untermeyer, *Yesterday and To-day*
Wiggin and Smith, *Golden Numbers*

Or you may like to read a volume of what we call standard verse, verse by an author whose work has stood the test of time.

Matthew Arnold, *Select Poems*
Robert Browning, *Selected Poems*
Robert Burns, *Selected Poems*

Lord George Gordon Byron, *The Prisoner of Chillon*
Samuel Taylor Coleridge, *The Ancient Mariner; Christabel; Kubla Khan*
Henry Wadsworth Longfellow, *Poems*
Sir Walter Scott, *The Lay of the Last Minstrel*
Percy Bysshe Shelley, *Selected Lyrics*
Lord Alfred Tennyson, *The Young People's Tennyson*
Walt Whitman, *Patriotic Poems*
John Greenleaf Whittier, *Snowbound and Other Poems*
William Wordsworth, *Selections*

Study these lists and perhaps discuss the choice of a book with your teacher; go to the library this afternoon or evening and select a book. Take it to class with you to-morrow and discuss the book informally with the rest of the class, possibly reading aloud a poem or two to justify your choice of your particular volume.

Do not, at the first, attempt to begin at the beginning and read straight through the book, as one does with the novel or the essay. Browse about in it at random for several days. Keep a slip of paper in the book and every time you find a poem that you like, note the title and the page number. You will need this information when you prepare a reading report. After you have done this for a few days, reading anything that attracts you, begin at the beginning and read the book through. Do not be disturbed if you find some poems that you do not comprehend. In ten years, when you have had more sense-experience, have stored up more impressions or images, and have thought more about these impressions, you will probably like, or will at least understand, all of the verse.

Keep another list of poems; this will be a very important list. Whenever you find some verse that *you* might have written, that is, a poem that talks about something with

which you are familiar, or mentions feelings or thoughts that you may have had, make a note of that poem. When the writing of verses is begun in class, perhaps this list may help you to think of similar subjects that you might treat in the same fashion.

Go back and reread the poems in these two lists at odd moments; you may want to use some of these when you have a lesson in the memorizing of verse.

LESSON 39

What Is Poetry?

Twenty years ago the man or woman inclined to the reading of verse was liable to be looked upon as a little sentimental, a little peculiar in his literary habits. Not many people were writing poetry, and those who did found that publishers as a class did not want it, and that even educated men and women were apparently little interested in it. But the truth was that they had merely outgrown the old formal style of poetic composition, and when the "new" poetry began appearing about 1912 or 1913, everybody not only began reading it, but many began writing it.

A great deal of verse was composed as a direct result of the new experiences of the World War, and not a little of the new poetry has been written by men and women who are not poets by profession. The schools have reflected this new interest in their teaching, and now we have college and high school students reading verse as a matter of course, and even writing it very creditably. Some elementary schools publish delightful little anthologies at the end of the year. It is no uncommon thing to have a school's finest athlete

also an amateur poet. John Masefield says that this universal interest in poetry means that America is getting ready to produce a great poet like Chaucer or Shakespeare.

At the very start of your study of poetry you should have a simple definition, one that will help you to understand the essential difference between prose and verse. Poetical expression is natural to youth, and the writing and reading of verse is a real pleasure when one sees clearly how easily and naturally it can be done.

In the first place, the subject matter of verse is the emotions, the *feelings* that one has, and not one's ideas. Facts do not have a place in poetry, but one's feelings about facts do. You are not going to write verses about the construction of a radio, but you may write of the thrill you get from a voice that comes clearly out of the night, a voice two thousand miles away. One does not put down in verse facts about the percentage of young girls employed in factory work, but one might write of the pity one feels for them, as Margaret Widdemer does in this stanza of the poem entitled "*Factories.*"

I have shut my little sister in from life and light
(For a rose, for a ribbon, for a wreath across my hair)
I have made her restless feet still until the night,
Locked from sweets of summer and from wild spring air;
I who ranged the meadowlands, free from sun to sun,
Free to sing and pull the buds and watch the far wings fly,
I have bound my sister till her playing time was done —
Oh, my little sister, was it I? Was it I?[1]

Remember then that poetry is emotional, that poets write of the things that have made them feel strongly, and

[1] From *Factories and Other Lyrics*, by Margaret Widdemer. Reprinted by permission of Harcourt Brace and Company.

Rhythm is a characteristic of music, of walking, of the heart beat. How many other examples can you name?

that good verse is a record of one's keenest sense experiences.

Poetry is *concrete* just as description is, and makes the same use of the various types of sense impression. Concrete or specific words are the natural words to use in writing of emotions or feelings, since our feelings are most easily aroused by hearing of concrete things. The word *evening* will not arouse particular emotion in us, but the specific " dark hills where sunset hovers " does give us the feeling of coming night. The emotion of pity can neither be portrayed in a poem nor aroused in the reader of that poem by general statements about children employed in " gainful occupations," but it does stir our pity to read of the little girl who is " locked from sweets of summer and from wild spring air." Can you give a corresponding fact statement for each of the lines in the stanza above? Do you see that they thus lose their beauty, that they have almost no appeal to the feelings?

The third part of your definition of verse is the one that you would no doubt think of first, that it must be strongly rhythmical. It must have a regular succession of accented and unaccented syllables. The love of rhythm is as much a part of the human spirit as is the beating of the heart, or the involuntary act of breathing. Can you hear a brass band going up the street without responding rhythmically and keeping time to it? Can you sit down in a swing without having the impulse to rhythmical motion? Ask your teacher if she will not read you a part of Vachel Lindsay's *Congo*, or *The Santa Fe Trail*, and notice that the rhythm of the poem affects you almost involuntarily.

Then I saw the Congo, creeping through the black,
Cutting through the jungle with a golden track.

Then along that riverbank
A thousand miles
Tattooed cannibals danced in files.[1]

That is the reason that all verse studied in school should be *read aloud*, both in preparation and in recitation. Poetry has always been a kind of music, and since its beauty depends largely on its rhythm, it is foolish to assume that one can entirely appreciate it with the eye, by merely looking at it. To understand the third element of beauty in poetry, one must *hear* it. Try reading silently this line from Vachel Lindsay's *Santa Fe Trail*, and then read it aloud: "Listen to the windmills singing o'er the wells." Isn't it a better line of verse when you *hear* it?

Exercise I. Study the following poem.

A Vagabond Song

There is something in the autumn that is native to my blood —
Touch of manner, hint of mood;
And my heart is like a rhyme,
With the yellow and the purple and the crimson keeping time.

The scarlet of the maples can shake me like a cry
Of bugles going by.
And my lonely spirit thrills
To see the frosty asters like a smoke upon the hills.

There is something in October sets the gipsy blood astir;
We must rise and follow her,
When from every hill of flame
She calls and calls each vagabond by name.[2]

[1] From *The Congo*, by Vachel Lindsay.
[2] From *Songs of Vagabondia*, by Bliss Carman. Copyright, by Dodd, Mead and Company, Inc.

1. Show that this poem is emotional in its nature, and deals with feelings rather than with facts.

2. Point out all the specific words and figures of speech that are used to express these feelings.

3. Read the poem aloud, emphasizing the rhythm or cadence of the verses. Do you see that good verse has strongly marked beats or accents? Prove it by your reading.

Exercise II. One of these groups below is *At Midnight*, from Frank Dempster Sherman's *Lyrics of Joy*.[1] Read these carefully and select the one that fits best your definition of poetry. Explain your choice.

I

On one very quiet night
I stood upon the square,
And heard the belfry tower clock
That is located there.

I listened to the clock carefully,
I counted every chime,
And all about the town
The people knew the hour.

II

See, yonder, the belfry tower
That gleams in the moon's pale light —
Or is it a ghostly flower
That dreams in the silent night?

I listen and hear the chime
Go quavering over the town,
And out of this flower of Time
Twelve petals are wafted down.

[1] This selection from *Lyrics of Joy*, by Frank Dempster Sherman, is used by permission of, and by special arrangement with, Houghton Mifflin Company.

LESSON 40

Rhythm

Most of you have had some training in public school music, and will be able to see the strong likeness between music and verse. In the rhythm of music we speak of notes and measures; in the rhythm of verse we speak of *syllables* and *feet*. The ways in which musical notes are combined into measures are legion, especially in this era of jazz rhythms; but the combinations of syllables into rhythmical feet are fewer, four in very common use, with several additional types that are infrequently used and will be taken up later in the course. The names of these four combinations will be given you, but if you *know* the combinations of syllables so that you can use them yourself, and can recognize them in a line of verse when you hear them, the names are unimportant.

The most common foot or measure of verse is the *iambus*. In music it would look this way: , a short note and a long one. In the scansion of verse it looks like this: ⏑ ′, an unaccented or short syllable and an accented or long one. *Short* and *long* here refer only to the length of time it takes to say the syllable — those terms have here nothing to do with pronunciation. In a line of verse you might find the iambus illustrated by the word *alike*. Every English word of more than one syllable carries its own accent or beat or stress on one of those syllables. If that stress is on the second syllable, the accent on that syllable is stronger than on the first, and we have an iambic foot. Similarly, in every sentence spoken or written certain words such as nouns and verbs are accented because they are important to the meaning; prepositions, conjunctions, etc.,

are likely to be unaccented because they are not important. Here is an iambic line.

The street | is thick | with mist | and fog

Look about you, take the first object your eye lights on, and compose an iambic line about it. For instance: "Her hair is red as red can be." Then make another: "The sky is very gray to-day." Say these aloud so that you hear the accents or beats very plainly, and keep on making up new lines until you get the iambic rhythm very clearly in mind — and not only in mind, but in *ear*. This is really easy, for the iambus is the rhythm of ordinary prose, the foot we use in everyday speech. A good time to practice this is when you are walking home to-night; beat the accents with the right foot, and compose iambic lines as you are walking.

The second type, the *anapest*, has the accent also at the end of the foot, but there are three syllables instead of two. In music it would look like this, , that is, two short sixteenth notes and a longer quarter note. In the scansion of verse it would look like this, ⏑⏑/, two short or unaccented syllables and a long or accented syllable. The word *introduce* is an example of an anapest. Why? This is an example of an anapestic line.

And he rose | in his wrath | with the sword | in his hand.

Reread with emphasis *How They Brought the Good News from Ghent to Aix*. Do not be confused by the fact that some of the lines begin with iambic feet. You will not find it so easy to compose anapestic lines as it was to compose the iambic lines, for there is a speed and an

emphasis to the anapest that is absent from ordinary speech. You will find too that you cannot beat out an anapestic line as you are walking; but it is perfectly possible to *waltz* out an anapestic line. Try making some.

The third foot is called the *trochee*, or the trochaic foot, and has a rhythm that is rapid in effect. The word *trochee* comes from a Greek word meaning *to run*. You will very often find poems that deal with dancing, with gayety, with youth, written in the trochaic rhythm. There is the classical example from Milton's *L'Allegro*.

> Come, and trip it as you go,
> On the light fantastic toe.

And Juno sings in Shakespeare's *The Tempest* —

> Hourly joys be still upon you!
> Juno sings her blessings on you.

The trochee is just the reverse of the iambus, and in music would be written this way, , a quarter note, and a shorter eighth note. In the rhythm of poetry it would look like this, ´˘, a long or accented syllable and a short or unaccented one. The word *dainty* might constitute a trochaic foot. Why?

Could you mark the scansion of the trochee? To scan a line means to read it aloud, so that you can tell where the accents fall. Then write it out, using hyphens to separate the longer words into their syllables. Put the accent or stress mark over each syllable that is accented, that is, emphasized or lengthened. Mark those syllables with the long sign (´) and the others with the short (˘). Notice the scansion of the following trochaic lines.

Shores no | sea-men | ev-er | hailed,

Seas no | ship has | ev-er | sailed.

Notice the rest mark that fills out the last foot.

Think out some trochaic lines, either at this moment or on your way home. You can march to this measure with ease. Try talking in trochees, accenting your initial syllable —

"Tell me | how you | do this."

The *dactyl* is like the trochee in that it has the accent at the beginning, but instead of one unaccented syllable following, there are two. In a bar of music we would have this arrangement, , one long note and two short ones. In scanning the dactyl we mark it thus:

Ten-der-ly

Write out the scansion of this dactyllic line.

Tripping and skipping, ran merrily after.

Put a rest mark at the end of the line where the final syllable of the foot happens to be omitted.

Get a copy of Tennyson's *Charge of the Light Brigade,* and try to scan a stanza of that, if you have time. Or perhaps you can repeat the first stanza from memory, and scan it orally.

Keep the following general facts in mind for use in connection with your own composition later: that the iambus is a quiet, dignified, and rather serious meter, and is suited to a multitude of subjects; that the anapest is more rapid and more emphatic; that the trochee is inclined to be brisk

and light; that the dactyl gives an effect of swift motion. Of course these statements are only *generally* true. When you begin writing, the thing to do is to try to *feel* your subject strongly and sincerely; then make your first statement spontaneously, and follow the rhythm that your own heart gave it in that first line. It is very often the best and most natural one. Bear this always in mind: the meter should correspond with the feeling the poem portrays.

Exercise I. Compose first lines for verses on three of the following, using any meter you like.

1. The emotion of happiness at being out of doors.
2. Horseback riding.
3. A dark and gloomy rain.
4. A bird singing.
5. Christmas Eve.
6. A wretched and dirty street.
7. Rowing a boat.

Exercise II. *Extra credit.* From a book of poems that you have studied or read, select four or more examples of verse in which, in your judgment, the rhythm is well adapted to the thought or feeling that the poem portrays.

LESSON 41

Substitution and Scansion

You can already realize, no doubt, that while these regular rhythms are very pleasant for a time, an entire poem of nothing but trochaic feet, for example, would get to be very monotonous to the reader or listener. A rhythm with slight variations has much more power to hold interest

than what is called a " rocking-horse " rhythm, where the absolute regularity tends to lull one so much that the thought is forgotten. For instance, notice the sing-song rocking of the following lines.

> The hungry judges soon the sentence sign,
> And wretches hang that jurymen may dine.

Most modern poets vary the rhythms a great deal, some of them almost beyond recognition. The four feet named above may all be substituted for each other at will, but these are the variations most often found.

(1) A trochee is sometimes substituted for an iambus at the beginning of an iambic line. This speeds up the first part of the line. For example:

Out of | the sea | came he.

(2) An iambus is very often substituted for an anapest, or an anapest for an iambus. This comes in so smoothly that we hardly hear the substitution, since the accents in these two feet come in the same place. For example:

I lift | my head | at his word | of com-mand,
I leap | at the touch | of his spur.

(3) A trochee is very often substituted for a dactyl, or a dactyl for a trochee. The accents in these are both at the beginning of the line, so that the substitution is very easily made. Perhaps you noticed that, if you tried scanning *The Charge of the Light Brigade*, as suggested above.

(4) A rest or pause, just as in music, is substituted for an unaccented syllable. In these lines,

¬ Break, | ¬ break, | ¬ break,
On thy cold | gray stones, | O Sea!

the three feet in the first line are really iambic, with the rest taking the place of the unaccented syllable.

Exercise I. Write out the scansion of the lines below. Notice that one sometimes finds an unaccented syllable left over at the end of an iambic or anapestic line, where it does not interfere with the rhythm.

1. And whenever she spoke her voice went singing.
2. White, incredible, the pear tree
   Stands apart and takes the sun.
3. The western wind was white and dark with foam.
4. Theirs be the music, the colour, the glory, the gold.
5. Go down to Kew in lilac time, in lilac time, in lilac time.
6. From the church came a murmur of folk at their prayers.
7. Where the clustering nuts fall free,
   That's the way for Billy and me.
8. Blow, bugle, blow, set the wild echoes flying.
9. Out of the wood of thoughts that grows by night.
10. The red rose cries, "She is near, she is near";
    And the white rose weeps, "She is late."

Here is another set of terms that it is interesting to know, although you will not need to use them very often. They are made up from the Greek words for certain numbers, combined with the word *meter* or measure. *Dimeter* and *trimeter* are pronounced with the accent on the first syllable; the other four are accented on the second syllable.

A *monometer* is a line of verse containing only *one* foot.

With the lark.

The *dimeter* has *two* feet.

I shall look | on his face.

The *trimeter* has *three* feet.

The night- | in-gale | doth sing.

The *tetrameter* has *four* feet.

Come and | sing a | song to | summer.

The *pentameter* has *five* feet.

The sleep- | ing ba- | by's tum- | bled mop | of gold.

The *hexameter* has six feet.

Why should | Love sit | drooping | through the | sun-lit | day?

The heptameter has seven feet, the octameter eight, etc.

We sometimes name a line in one phrase according to the kind of foot and the number of feet it has; *e.g.*, the first example in the paragraph above is an *anapestic monometer*. Name the other five examples.

Exercise II. *Extra credit.* Compose the following lines: (*a*) a dactyllic dimeter; (*b*) an iambic pentameter; (*c*) a trochaic tetrameter; (*d*) an anapestic trimeter.

LESSON 42

Figures of Speech in Poetry

Review Lesson 30 (pages 340 to 344) on the three figures of speech most often used in description.

Read the following poem, silently at first, and then aloud to get the beauty of its sound. Do you notice that there are several figures of speech used in this poem? Point them out and name them. Which seems to you most beautiful?

STREET LAMPS

Softly they take their being, one by one,
From the lamp-lighter's hand, after the sun
Has dropped to dusk . . . like little flowers they bloom
Set in long rows amid the growing gloom.

Who he who lights them is, I do not know,
Except that, every eve, with footfall slow
And regular, he passes by my room
And sets his gusty flowers of light abloom.[1]

Figurative speech is the natural thing in poetry, chiefly because it is concrete, but partly because so much may be said in a small space, and poetic expression is in its nature brief. We suggest a little to the imagination, which promptly builds up more from that. In the phrase above, "gusty flowers of light abloom," what does the author tell you to see? What other pictures does your imagination supply?

Besides simile, metaphor, and personification, as used above, you will find three other figures frequently used in verse. The first of these, the **apostrophe,** is a figure in which the absent are addressed as if they were present, the dead as if they were living, and inanimate things as if they were persons. Some apostrophes are also personifications, you will see.

Have you read Whitman's beautiful poem on Abraham

[1] From *Chanteys and Ballads*, by Harry Kemp. Reprinted by permission of Brentano's, publishers.

Lincoln called *O Captain! My Captain!*? If one of your class will read that aloud to you, you will find several fine examples of apostrophe. It is a figure that Whitman used very freely.

Exercise I. Study the following opening stanza of Kipling's poem *Recessional* and pick out the examples of apostrophe. Does the figure appeal to you personally for your poetic composition?

God of our fathers, known of old,
Lord of our far-flung battle-line,
Beneath whose awful hand we hold
Dominion over palm and pine —
Lord God of Hosts, be with us yet,
Lest we forget — lest we forget!

What other figure do you find in the second line? In the fourth line you will also find two words used figuratively, *palm and pine.* If one thing is so closely associated with another that we substitute the name of the one for the name of the other to gain greater force, we call that figure **metonymy.** For what name or names does Kipling substitute the word *palm?* The word *pine?* When Winifred Letts in the poem *The Spires of Oxford* speaks of the Oxford boys —

Who took the khaki and the gun
Instead of cap and gown,

for what word is she substituting " the khaki and the gun "? For what word " cap and gown "? Why is metonymy effective?

The third figure often found in poetical composition is **hyperbole.** Hyperbole is deliberate exaggeration for the sake of making an impression, and is never intended to

deceive the reader. John Drinkwater says in *A Town Window*,

> There is about my window-sill
> The tumult of a thousand wings.

He does not literally mean a thousand, and he knows that you know he does not, but he does want you to feel that there were a great many. In *The Congo* Vachel Lindsay speaks of the preacher who —

> Beat on the *Bible* till he wore it out.

Can you mention some instances of hyperbole in our common speech? There are a great many. Why is hyperbole effective?

These six figures will probably come naturally to your mind as you try to write verse, if you are feeling your subject deeply. If they are spontaneous and real, they will give beauty to even very simple efforts. But do not, as you are writing, think, "I will now put in hyperbole," and then proceed to stick one in. Listen, as Drinkwater does, and try to *feel* the wings so strongly that you feel like using hyperbole to tell of them.

You have already noticed that the other means of effective description, specific words, is employed constantly in poetry, which in its very nature is concrete and specific. Reread Lesson 23 (pages 326 to 329) on specific words. Point out all such words in the examples quoted in this lesson.

Exercise II. *Extra credit.* Bring to class one poem, selected from your supplementary reading, that illustrates the effective use of figures of speech and specific words.

Spelling

Prepare the ten words below for a perfect written recitation to-morrow. The teacher will dictate sentences containing these words.

thorough	anxious	relieved	sensible
similar	injunction	sophomore	mischievous
pier			unsuspecting

LESSON 43

Sound Devices in Poetry

A poem can suggest its meaning to you in three ways: through the meaning of its words; through the kind of rhythm employed in the poem; and through the *sound* of the words. The first two have already been discussed; the third method will be spoken of in this lesson. If some of our greatest poems were read aloud to a child who knew no English, he might still be able to tell something of their meaning from the rhythm and from the sound of their words.

We have already heard of onomatopœic words, and of their effectiveness in description. Reread the second paragraph in Lesson 24 (page 330) and explain why these words are effective. In poetry, which is a kind of music, onomatopœic words are even more effective. Now would be a good time to read aloud again from *The Congo* or *The Santa Fe Trail*, for Vachel Lindsay is marvelous in his use of onomatopœia. Here is one line from *The Eagle That Is Forgotten*.

They had *snarled* at you, *barked* at you, *foamed* at you, day after day.

Do you see how the very sound of these words tells you of the meaning conveyed? Name two or three subjects for verse in which you would naturally wish to use onomatopœic words.

Another method of conveying the meaning of a poem to the reader through sound is by the use of *alliteration*, which means that two or three words in close succession begin with the same sound. If you have read Coleridge's *Ancient Mariner* in class, you are already familiar with the use of alliteration. One example often quoted is in the lines,

> The fair breeze blew, the white foam flew,
> The furrow followed free.

Would you not know that there was the swish of water in those lines? What other example of alliteration do you see besides the one underlined?

Sometimes we find alliteration also in the middle of words, as in this line from Poe's *The Raven*.

> And the silken, sad, uncertain rustling of each purple curtain

Why is alliteration another good reason for reading poetry aloud?

A third thing that poets often instinctively do is to use the soft or liquid consonants when the feeling of the poem is gentle or quiet, and the harsher consonants when the feeling of the poem is of something rough or disturbing. The liquid consonants are *l*, *m*, *n*, and *r*, and some others like *v* are smooth enough to create the desired effect. Study the consonants in these lines.

> The waves lie still and gleaming
> And the lull'd winds seem dreaming.

Which liquids occur most often, and what feeling do they give to the lines?

The use of hard consonants is illustrated well in these lines on the battle in Tennyson's *Passing of Arthur*, which you no doubt have read in class this term.

> Shocks, and the splintering spear, the hard mail hewn,
> Shield-breakings, and the clash of brands, the crash
> Of battle-axes on shattered helms, and shrieks.

Pick out some of the consonants that sound harsh and rough, that fit with the idea of a dreadful struggle.

These are some of the devices that poets use, most of them by instinct or inspiration, but some of them consciously, when the work is being revised. Try them when you begin to write.

Perhaps it would be easiest to try first to write some verse without rhyme. Suppose you begin by trying to write something that has fairly regular rhythm and line length, but no rhyme, like this lovely little poem by Carl Sandburg.

MONOTONE

> The monotone of the rain is beautiful,
> And the long sudden rise and the slow relapse
> Of the long multitudinous rain.
>
> The sun on the hills is beautiful,
> Or a captured sunset, sea-flung,
> Bannered with fire and gold.
>
> A face I know is beautiful —
> With fire and gold of sky and sea,
> And the peace of the long warm rain.[1]

[1] From *Chicago Poems*, by Carl Sandburg. Reprinted by permission of Henry Holt and Company.

What two rhythms are freely substituted for each other here? What can you say of the kind of consonants used? Notice the specific words and the figures of speech.

What would you like to begin with as a subject? You might try a poem about water, any kind of water, beautiful or ugly. Do you know well some little brook? A lake? A river where you go canoeing? Or a muddy city river creeping across the flats? A water front or harbor? Try something with which you are familiar, and use whatever rhythm your subject suggests to you.

Perhaps you could write a poem to a tree — not necessarily a beautiful tree, but a tree with which you are familiar, about which you may have played, that you know in winter or in summer, in rain or in the sun. Tell how it looks, how it sounds, how it feels to the touch — any sense impressions that will make it vivid to the reader. Put these impressions into rhythmical form, and in specific words.

Or would you like to write some little verses about the wind? A blustering March wind? A warm summer wind? A north wind off the lake? The bleak wind of late fall? Write of any wind that blows, as long as *you* have felt it.

Exercise. Write two or three stanzas that are concrete and rhythmical, and if you feel your subject strongly enough, perhaps you will naturally use some figures of speech, onomatopœic words, alliteration, and words with suitable consonant sounds. Write exactly what *you* feel about your subject, without paying much attention to what other people might say.

LESSON 44

Reading Poetry Aloud

Exercise I. From your supplementary reading select a poem that you have admired very much, and come to class prepared to read it aloud. Plan to read it so well that the other pupils may share your enjoyment of it. The few suggestions given here may help you.

Not every one of you can learn to read poetry perfectly, but every one of you can learn to read it better than you do. Before you practice reading your poem, be sure that you know the meaning of all the words and phrases, that you get the sense impressions clear in your mind. Unless you know the meaning of the word *gusty* in the example on page 376, you cannot see the " gusty flowers of light abloom." If as you are reading you cannot see and feel the things mentioned in the poem, you cannot read it well.

Try to get your voice pitched properly. A light head tone is suitable for only a few types of verse, the gay, light, and humorous ones. For practically all poetry use the chest tone, and pitch the voice a little lower than the ordinary conversational tone.

Do not try to read with dramatic effect. Read simply, without overemphasis, thinking and feeling the lines as you read them. The man who wrote the poem used his mind and his heart in writing it; if you use your mind and your heart in reading it, others will enjoy it as you do. Think only of what you are reading, and not of its effect on your audience.

One thing that very young readers of verse sometimes do is to let the voice fall or come to a partial stop at the end of every line. If there is no punctuation at that point, as

in the second line of Sandburg's *Monotone*, page 381, and the meaning runs on into the next line, of course it is wrong to pause. What is true of every other line in that poem? Think of the meaning, and read according to the marks of punctuation that regulate that meaning.

Practice reading at home to get your enunciation clear. Give every consonant its value, especially those at the ends of the words. Try to make the liquid consonants musical and smooth. Do not slur over any of the vowel sounds. Since so large a part of the enjoyment of poetry is in the sound, do not neglect this particular practice.

After you think you can read the poem fairly well, try reading it to some member of your family to see if you can succeed in making some one else like it as you do.

Spelling

Prepare the ten words below for blackboard recitation to-morrow. Remember the procedure recommended. Consult the dictionary for pronunciation and meaning. Write each one out, looking intently at the letters, especially those underlined. Invent sentences in which each word is correctly used.

Notice that there are four words here that you will probably spell correctly if you pronounce them correctly. Which are they?

characteristic	probably	centuries	vigorous
daring	hospitable	extremely	temporary
languages			loving

Exercise II. *Extra credit.* If you have the habit of reading the poems that you see in the current magazines, select one or two and prepare to read them aloud to the

class. Tell the class also what magazines you think print the best verse. Your teacher will perhaps assist you in making a suitable blackboard list of such magazines.

LESSON 45

How to Memorize a Poem

After one has learned to read poems well, it is natural to think of trying to memorize some of the beautiful passages. It is better to do that while one is young, when the memory catches and holds more easily than it will later on. Young people have to take somewhat for granted the truth that older people tell them, that there is extraordinary pleasure in being able to quote aptly or to recognize an apt quotation. You will not be definitely called upon to memorize anything at present, but it is well to begin selecting now some poems that you think you would like to know by heart.

Many students complain of the difficulty they find in doing exact memorizing. Read over the suggestions given here very carefully, and *think* about them. They will help you.

The reason so many people do not succeed in memorizing exactly is that they have no *desire to remember*. Try to convince yourself that it is worth your while to learn beautiful verse, that you really should want to learn a certain poem. Set your mind to it, and half your battle will be fought. The main reason why it is so hard for some students to memorize exactly is that they use half their energy in disliking, or at least in resisting, the thing they have to do. Try to want to remember your poem.

It is useless to attempt to memorize exactly unless you know the meaning of each line you are learning. Suppose you have to study the passage from *Hamlet* that contains Polonius' advice to his son Laertes, a passage that every boy and girl ought some time to memorize. You cannot hold the line, "Be thou familiar, but by no means vulgar," successfully in your memory unless you know the exact meaning of the words *familiar* and *vulgar*, and can comprehend the whole line. You may be able, parrot-like, to learn the words, but your mind cannot retain them. Do not try to memorize anything unless you know what it means; keep on asking your teacher until you do know.

Connect each successive thought with what has preceded it, so that the whole forms a logical sequence, or chain of thought, in your mind. After you have learned the line above, try to see what the next line, "The friends thou hast, and their adoption tried," has to do with it. Associate the word *friends* with the word *familiar*. In the line that follows, "Grapple them to thy soul with hoops of steel," associate the word *them* with the word *friends* in the second line. It is infinitely easier to memorize if you can establish a connection in thought between the sentences or the lines.

The next suggestion is one you must often have heard: read your selection aloud several times before you start to learn it, and repeat the lines orally as you are memorizing them. The sound of the words in your ear will help to fix them in your mind.

But the thing that helps most of all is to search for key words, clues from which we may mentally construct the rest of the sentence. Such words, since they are the strongest words in the sentence, the most full of meaning, will

help us to recall the rest of that sentence. In the first line of Polonius' advice to his son, do you see that *familiar* is the key word, that it will help you recall the other words in that line? In the second line, *friends* gives you the clue, and in the third line *grapple*.

Do not feel that you have completely memorized a poem in one sitting, nor even in one day. Put it away, and go back to it the next day and the next week. The return to it is what fixes it firmly in your mind.

Exercise I. Mark the key words in the first stanza of Alan Seeger's *I Have a Rendezvous with Death*, which the teacher will write on the board for you in recitation period to-morrow.

Exercise II. Bring to class one stanza from a poem of your own choosing, read it aloud, and tell the class what you consider the key word in each line.

Since you have been studying verse and have been practicing reading aloud, has it been evident to you how desirable it is to have a fairly pleasing voice? If you do not like the sound of your own voice, perhaps your school has a teacher of expression who can give you training to improve it; or perhaps your teacher in English can recommend a few simple vocal exercises that will help you.

Advance Assignments. In about two or three weeks you will be asked to do two exercises, which are brought to your attention now in order that you may have the subject ready when the exercise is assigned. You will be asked to give an oral composition on some subject of current interest in the news of the week or month; for instance, on some subject of scientific or political or industrial or athletic interest. Select your subject and assemble any newspaper clippings

or magazine articles relating to it. Whenever you see a good article on the subject, preserve it carefully.

A few days later you will be asked to write a business letter, a letter that has reality, that might arise from some need in your home. If you do not need to write a business letter for yourself just now, ask your father if you may not write one for him. Get the actual subject in mind so that you may have it ready when the time comes. Do you need to order a sport sweater from a mail order house? Has your father had an overcharge in his bill from the plumbing shop? Is your mother ordering some magazines for Christmas gifts?

LESSON 46

Rhyme and Refrain

Most verse except what we have called free verse, and the blank verse, discussed at the end of this lesson, has a harmony that it gets from **rhyme.** The ear gets the same natural joy in listening for an expected rhyme that it does from an expected echo. Notice the last words of each of these lines.

Think how many royal *bones*
Sleep within these heaps of *stones.*

The recurrence of the *-ōnes* in each of these lines gives harmony to the couplet, and is an example of *rhyme*, or the agreement of two or more words in their final sounds. In order to rhyme, the *final sounds* of two words must be the same, but the *consonants before the final sounds* must differ. The *-ōnes* sound at the end of each line above must be identical, but the consonants preceding, *b* and *st*, the initial

sounds of the syllable, must differ. The spelling, you will see, has nothing to do with it, for *b-ough* rhymes with *v-ow* in spite of the spelling.

Sometimes we have a rhyme of two syllables, as *treasure* and *pleasure*, or even of three syllables, as *tenderly* and *slenderly*. What sounds in these words are identical? Which are not?

Exercise I. Make a list of ten pairs of rhyming words gathered by looking at objects about you, and following the two requirements for rhyme given above.

Another device for giving harmony of sound similar to rhyme is *repetition* or **refrain**; this means the repeating of a word or phrase at certain intervals. What is the effect of the repetition of the word *hame* in the following quotation?

> Hame, hame, hame, O hame fain wad I be —
> O hame, hame, hame, to my ain countree!

Or of the word *alone* in this quotation?

> Alone, alone, all, all alone,
> Alone on a wide, wide sea!

Why do young people like repetition as a poetic device? Why was there naturally so much of it in the fifteenth century ballads?

You will need to know a few simple stanza forms in order to write rhymed verse. A **stanza** is a group of two or more rhythmical lines held together by end rhyme.

The simplest form of stanza is called the **couplet,** and has two rhyming lines. Perhaps you have read Joyce Kilmer's poem *Trees*, beginning —

> I think that I shall never *see*
> A poem lovely as a *tree*.

Then there is the **triplet,** a group of three lines rhyming to the same sound. Masefield uses this in his poem *A Consecration*. The following stanza by Edmund Gosse is also an excellent example of the triplet.

> Behind the mowers, on the amber *air*,
> A dark-green beech-wood rises, still and *fair*,
> A white path winding up it like a *stair*.

The stanza that is used most often is the four-line stanza, or **quatrain.** To indicate rhyme schemes a new letter of the alphabet is used to mark each new rhyming sound. The rhyme scheme for the quatrain is usually *abcb*, which means that the last words in the second and fourth lines rhyme. If you will reread some of the fifteenth century ballads that you may have studied in class, you will notice that they use this stanza, the first and third lines iambic tetrameter unrhymed, and the second and fourth iambic trimeter rhymed. Coleridge's *The Ancient Mariner* is written in this stanza.

If you wish to make this stanza a little more harmonious, but also a little more difficult, you may introduce variations on the rhyme scheme, as *abab*, or *aabb*, or *abba*. Study some of the quatrains in the book you are reading for supplementary work.

The stanza forms given are those that you may wish to use at the present time in your own writing. There are many other stanza forms, with various rhyme schemes — five, six, seven, eight, and nine line stanzas.

There are two forms of verse, however, that you will find so often in your reading that it might be well to introduce them now. The **sonnet** is a poem of fourteen lines in iambic pentameter. The rhyme scheme varies considerably, for

it has been a very popular verse form since the fourteenth or fifteenth century; the English sonnet often uses this, *ababcdcd efefgg*. It would be well to memorize one or two of these poems this term, perhaps Rupert Brooke's *The Soldier*, or *The Dead, I;* and Shakespeare's *Shall I compare thee to a Summer's day?* All three of these are worth remembering all your life long.

Blank verse consists of unrhymed lines, usually iambic pentameter, not arranged in stanzaic or group form. There are frequent substitutions in the rhythm. You are familiar with some of Shakespeare's plays from your class work in literature, and you have no doubt studied some of Tennyson's *Idylls of the King*. Quote an example of blank verse from any of these.

Exercise II. Mark the rhyme schemes, *a*, *b*, *c*, etc., in three poems in the supplementary collection you are reading.

Exercise III. *Extra credit.* Practice for reading aloud a sonnet from your supplementary collection. Have you any explanation of the permanent popularity of the sonnet form?

LESSON 47

Composition of Rhymed Verse

Exercise I. Perhaps it would be interesting in this lesson to try to write some simple rhymed verse. If you have absorbed the material in the preceding lessons on poetry, this should not be difficult. The best thing to do now, however, is to forget the rules for writing until after you have written something.

Get yourself a subject first, some concrete thing that has aroused your emotions. It does not matter much what it is if it is real and has been a genuine part of your own emotional experience. The suggestions below are merely intended to recall to you something that you have felt strongly.

Have you felt a keen joy in some physical experience, walking, running, climbing, dancing? Can you describe that pleasure in rhythmical lines?

Have you ever been moved by a Memorial Day service? A Thanksgiving service? By Christmas carol singing at night?

Have you a tiny baby or very young child in your home? Have you noticed the lovely texture of skin and hair, the contour of the little hands? Can you describe a baby in verse?

Have you ever noticed that the world is often particularly lovely at dusk, that even ugly things get some beauty then? Can you get the dim and dreamy quality of the twilight into some verses?

Have you ever noticed your mother's hands? Can you describe them and their spiritual significance in life?

Have you a dog, annoying, absurd, but lovable? Can you picture him in one of his customary attitudes?

Have you ever been close to the experience of death, and lost some dear friend or relative? Could you tell of that very simply?

Do any of these suggestions start you to thinking of some other definite experience of your own that you might use as material?

You will no doubt have some difficulty in getting your ideas into rhythmical form. Write down your first line,

your first concrete picture. If the line does not "beat" correctly in the form in which you first write it, if the accents of the words do not correspond with the accents of the rhythm in which you are writing, change the wording of it. If the lines do not rhyme as you originally write them, change the wording so that they do.

Suppose you begin, "The dusk creeps up over the garden." Try beating it out with your pencil. You will see that the rhythm is not well marked. Why not say, "Across the garden creeps the dusk"? Are you going to tell of the fragrance of the garden? What flower with a strong fragrance rhymes with *dusk?* Write a line with that word at the end; for instance, "Fragrance of lavender and musk."

Professional writers who encounter difficulties in rhyming often use what are called rhyming dictionaries, but it is rather easy to make an amateur substitute. If you are writing rhyming verse and find that you need a word to rhyme with *time*, for instance, simply follow this procedure. Begin at the beginning of the alphabet and try all the possible consonant combinations with the sound of *-ime*. Combinations with *b* and *c* do not form words, but *dime* does, although not a word that will be likely to fit into the thought. The consonants *f*, *g*, *h*, *j*, and *k* are useless, but *lime* is a possible combination. A diphthong combination is possible here too, and we have *clime*, also *climb*. The letters *m*, *n*, *p*, and *q* are not helpful, but *rhyme* will fit, also *grime* and *prime*. Then *s*, *v*, *w*, *x*, and *z* are not usable, so the list of possible rhyming words is as follows: *dime*, *lime*, *clime*, *climb*, *rhyme*, *grime*, and *prime*. A rhyming dictionary would give you others, but these will perhaps serve your purpose.

Most of your lines will need some rearrangement. You should say the thing you want to say first, and then work to fit it into your scheme of rhythm and rhyme. Some pupils find it easier to write their first verses in couplets, but most of them find that they have more room to express their ideas in a quatrain with the second and fourth lines rhyming.

Can you see that the second stanza is better than the first?

1

Waking from sleep, I listening lie
I know the train will soon go by.
The clock strikes one, the bell again,
I wait the coming of the train.

2

Waking from sleep, the clock I hear,
The bell strikes one, and then again
I turn my head and listening lie,
I love the coming of the train.

Do you notice that a great deal of verse is written in the present tense? What is the chief advantage gained from that?

If your subject is one in which you have a chance to use color, make the most of that. Color in poetry seems to have a special appeal to young people. Notice the marvelous use of color in this poem by Walter De La Mare. Have you not seen just this kind of night?

SILVER

Slowly, silently, now the moon
Walks the night in her silver shoon;
This way, and that, she peers and sees
Silver fruit upon silver trees;

One by one the casements catch
Her beams beneath the silvery thatch;
Couched in his kennel, like a log,
With paws of silver sleeps the dog;
From their shadowy cote the white breasts peep
Of doves in a silver-feathered sleep;
A harvest mouse goes scampering by,
With silver claws, and a silver eye;
And moveless fish in the water gleam,
By silver reeds in a silver stream.[1]

Write two or three or four stanzas, according to the nature of your subject. Use your own ideas, no matter how simple; do not borrow the expressions or phrases of others. Do borrow new words if they seem to fit the thing of which you are writing. When you have finished, try to judge your work according to some of the suggestions in the last eight lessons. Can you improve what you have done?

Here is a poem written by a high school pupil and published in a student anthology. It is simple, rhythmical, concrete, and emotional. Try to keep to those qualities and your work will be satisfactory.

SPRING FEVER

I want to get out in the country
Away from the dust and grime;
And wrap my arms round a crooked tree
And climb — and climb — and climb!

I want to get out in a new plowed field —
Where the world and sky are big;
And fill my hands with the steaming earth
And dig — and dig — and dig!

[1] From *Peacock Pie*, by Walter De La Mare. Reprinted by permission of Henry Holt and Company, publishers.

I want to get out in an open place
Where my soul can see the sun;
And drink deep draughts of the scented air
And run — and run — and run!

I want to get up on a high, high hill
Beside a bubbling spring;
And lift my arms to the God of Life
And sing — and sing — and sing!

I want to get out 'neath a forest's dome
Oh, far and far away;
And kneel beside a purple pool
And pray — and pray — and pray![1]

LESSON 48

Memorizing Verse

For recitation to-morrow memorize at least one poem from your supplementary reading for the month. Memorize more if you can, according to the length of your selection and the extra time you are able to give to this work. Your teacher will decide on the amount of credit you should receive for the extra work.

There is only one really good reason for memorizing verse, and that is to increase your enjoyment of it. That is the reason that you should sometimes be allowed to select your own poems, or passages from poems, for memory work. Here are a few suggestions for selecting such poems or passages.

One should know some of the poetry that everybody quotes; your teacher will assist you in selecting that. Perhaps you may not realize now how much these quotations

[1] By Wilma Erlich. From *Anthology of Poetry and Prose*, East High School, Rochester, N. Y.

will mean to you later, but it is a fact that with every year of your life they will be a greater pleasure to you. As you get more experience to match the poet's own, you will grow in appreciation of his harmony of thought and phraseology. Then there are poems that we feel express some beautiful thought with absolute perfection. You will find many of these in Shakespeare, and will probably be able to discover them for yourself.

There are other poems, and this lesson is directed especially to those, that say something *you* have thought or felt much better than you could say it yourself. There are poems that fit so well some situation of your own experience that you know at once you will find pleasure some day in quoting them. Select some of those.

Memorizing should be absolutely exact. The poet's expression is better than any amending of yours would be. Most pupils recite better if some of their memorizing has been done aloud. Try to think the poet's thought and feel his emotions as you are reciting his words, and your memory work will be a success.

Bear in mind the fact that it is much easier to memorize anything when you are young. If your mind is stored now with lovely passages from great poets' work, these will inevitably be a source of great pleasure to you as you grow older.

LESSON 49

Composition of Rhymed Verse

Exercise I. Try writing another short poem for to-morrow. Select your own subject and the stanza form you

wish to use. If you would like to try blank verse or a sonnet, do so.

On page 361 you were asked to make a list of verses that you might have written, verses that dealt with feelings or experiences that you may have had; you were asked to try to think of similar subjects that you might treat in the same fashion. For instance, if you liked the little poem *Street Lamps*, by Harry Kemp, could you not write a poem on the factory lights at night, if you live in the city, or on the distant lights from homes on the hills about, if you live in the country? The feeling or impression would probably be altogether different. You need only use these poems to *suggest* another experience.

If you can get no suggestions for a subject from your reading, try one of the subjects mentioned in the previous assignments, one that you have not used. If you are at all interested in continuing the writing of verse as a pastime or source of pleasure to yourself, it is a good idea to keep a few pages of your pocket notebook for possible subjects. When you note a lovely thing, or an ugly but interesting thing, write your impression down and use it at your leisure.

Exercise II. *Extra credit.* If you are fond of humorous verse, would you like to write a limerick for extra credit? A **limerick** is a five-line stanza with a rhyme scheme *aabba*, the first, second, and fifth lines being anapestic trimeter, and the third and fourth anapestic dimeter. There are frequent substitutions of iambic feet at the beginning of the lines. Study some of your associates, and try to write a few limericks about them if you have the time. This is an example.

A charming young lady named Rose
Had an almost impeccable nose.
She'd a wondrous blue eye
And her eyebrow was high —
But her I.Q. was lowest of lows!

Exercise III. *Extra credit.* Perhaps, if you have been interested in studying the old fifteenth century ballads, you would like to write a narrative poem of that type. Note their chief characteristics: their abrupt beginning, their frequent repetition, their change of speaker without warning, their very suggestive wording. You might use some local or school event for a subject. Or, if these seem too trivial, some of the Old Testament narratives make excellent ballad material, particularly the stories of Joseph, of Daniel, and of Samson.

LESSON 50

Oral Report on Supplementary Reading of Poetry

For several weeks you have been supposed to be reading one or more of the collections of poetry recommended in Lesson 38 (pages 358 to 362). Give an oral report to-morrow on the book or books you have read. Prepare a brief card outline for your recitation.

If you have read a volume of poems by one author, mention a few of the events of his life that have had some bearing on his writing. Give some of the striking characteristics of his poetry. Name perhaps a half dozen of his poems that are favorites of yours, telling in each case why you like the poem. If you have some unfavorable criticism of the

author's work, make it. Prepare to read aloud, as effectively as you can, the poem that you like best of all.

If you have been reading an anthology composed of selections from several different authors, describe first the kind of book it is, that is, the approximate period that it covers, and give the names of the most prominent poets represented. Select your favorites from these and name a poem you like from each, telling your reasons for your choice. Read aloud to the class the one that is most pleasing of all to you, and give some interesting information about its author.

REVIEW OF GRAMMAR, EXPOSITION, SPELLING, AND LETTER WRITING

LESSON 51

Oral Usage Test

Another test to determine your progress in eradication of speech errors will be given you to-morrow. Reread Lesson 29 (page 339) for directions for preparing for this test. It will cover exactly the same types of error, and will be conducted in the same fashion as Lesson 29.

LESSON 52

Oral Exposition

In the latter part of Lesson 45 (pages 387 and 388) you were told that at some later date you would be asked to give an oral composition on some subject of current interest. Reread that assignment. Prepare the lesson for to-morrow. You are supposed to have already selected your subject and to have assembled your material, clippings gleaned wherever you could find them in newspapers and magazines.

Arrange this material in a clear and orderly outline. After you have planned this outline, write it out briefly on cards, and prepare to give a detailed exposition of each point. To make a successful recitation on this, you must practice it aloud. An oral exposition is practically never of general interest unless it has been prepared orally.

LESSON 53

Spelling Test

Prepare the ten words below as a part of a test for to-morrow. Review also the words in the nine spelling lessons, pages 288, 310–311, 319, 329, 336, 349, 352, 379, and 384. Your teacher will dictate one hundred of these words to you to-morrow. A perfect paper or a paper with one word misspelled should entitle you to a grade of *Excellent;* two words misspelled to a grade of *Good;* three words misspelled to a grade of *Fair;* any paper containing over three errors should be marked *Poor*, or *Failure.*

agitation	legacy	medal	irresistible
decrease	conclusively	buffet	partiality
guard			damaging

LESSON 54

Writing a Business Letter

In the latter part of Lesson 45 (pages 387 and 388) you were assigned a business letter to be written at some later date. Reread the paragraph containing that assignment. It is assumed that by this time you have selected a subject. Turn to Lesson 48 (pages 126 and 127), and refresh your memory on the correct form for a business letter. Resolve to avoid all mechanical errors. They are unnecessary, with the correct form before you. Use plain business stationery. Write the letter. Aim at absolute clearness of expression, and absolute mechanical correctness. Address an envelope properly, so that if need be, the letter may be sent.

PART TWO : SECTION TWO

DIAGNOSIS

LESSON 1

What Have You Learned?

What is the condition of the inventory pages of last term? Have you cleared them up somewhat? Have you been able to cross out some of your worst errors? Are you satisfied with the progress you have been making in English? Leaving the grade you received for last term entirely out of the question, can you see for yourself that you have definitely improved the quality of your English work? Do you make fewer oral errors? Did your last oral exposition show any trace of the *and-a* habit? Do the marks on your themes indicate that you are better at sentence recognition? Are your compositions more interesting to the class in general? Can you feel some pride in them? Does your conversation show any traces of new ideas, new interests, new work that you have had these last few months?

Before we begin the work that will be assigned in grammar for this term, it will be well to begin with an informal sentence recognition test; but not with one in which you tell what is wrong with the sentences that other people have

written. It is better to write something of your own, so that you may see for yourself whether you know when to put in the period or other punctuation that marks the end of a sentence; or whether you know it when you offer an unfinished and incomplete sentence as a whole one.

Prepare to write an account of perhaps two pages or more on just what you actually accomplished for yourself in English last term. Go over your notebooks, your returned themes, the lessons assigned in this book, the literature texts you have studied. Jot down all the points of improvement you can think of, and arrange them in an orderly expository outline for your use in writing. Write this theme in class. This is a test of your ability to construct good sentences. Study each one to see that it is finished and complete in thought; read the theme in an undertone if necessary to determine whether you have been hanging two sentences together with a comma when you should have separated them with a period; or decide whether you have really united them with a conjunction.

PARTS OF SPEECH

LESSON 2

Voice

The grammar lessons this term are selected with the purpose of assisting you in your work in narration and in exposition. You will find that the grammatical constructions discussed here occur constantly in story-telling, and your work will seem easier if you master them at once, provided you have not previously done so.

Since verbs are the words by which we express action, and narration or story-telling is a record of action, it follows that verbs are extremely important in writing good narration. In description the verb is chiefly important because of its picturing power; in narration it is also important because its changes or inflections mark important changes in meaning.

The first of these inflections is **voice.** Voice is an inflection of the transitive verb. Every verb of action, as you have no doubt learned, is *transitive* or *intransitive*, according to its particular function or use. A verb that asserts *action upon* some person or thing is called a **transitive verb.**

1. Tom *broke* that window.
2. That window *was broken* by Tom.

Notice that in the first sentence the subject does the acting; in the second the subject is acted upon. In both cases the

verb asserts an *action upon* the window. Why are both verbs transitive?

An **intransitive verb** is a verb asserting being, or action which does *not* affect any other person or thing.

1. The lark *flew* high toward the sun.
2. Morning *broke* over the line of treetops.

If you ask the question, "Flew what?" or, "Broke what?" here, the answer, of course, is, "Nothing." Do you see that you cannot change these sentences into another form with practically the same thought, as you can the sentence with the transitive verb on page 405?

Only transitive verbs have voice. When the subject of the sentence does the acting upon something, the verb is in the **active voice,** as in the sentence, "Tom *broke* the window." You can see very easily that Tom is active and that the verb shows his activity. In the sentence, "That window *was broken* by Tom," *was broken* is in the **passive voice,** because its subject is acted upon instead of active. Look up the word *passive* in your dictionary. Observe that the window that the verb tells about is passive and that the verb expresses that passivity. Both the verbs are transitive because they tell of an *action upon* something.

Exercise I. Select the transitive and intransitive verbs in each of the following sentences.

1. That morning the wind blew very hard.
2. It blew the last withered leaves from the trees.
3. They covered the lilies of the valley that grew beside the old wing.
4. The children had made a little grave in the corner, but the tumbled oak leaves hid it from view.

5. The shingle with the epitaph stood up above the leaves, and marked the spot where the little bird lay.

6. The children watched the first flakes of snow as they fell upon the leaves.

A narration would grow very monotonous if every verb in it were active transitive, or intransitive, as in the exercise above. For the sake of variety we occasionally introduce passive verbs. Remember that the passive voice is always a form of the verb *to be* plus the past participle of the verb you are using, as *was broken*. Write the conjugation in the present and past tenses, passive voice, of *break*, of *threw*, of *show*.

Exercise II. Write six sentences containing verbs in the active voice, sentences that relate to the same general subject, as in Exercise I above. Then change two or three of the verbs to the passive voice, and read the exercise aloud to the class.

Exercise III. Classify the verbs in the sentences below as transitive, in the active or passive voice; or as intransitive.

1. The art gallery was crowded with visitors that afternoon.

2. John had come out to study the medieval armor, but his attention was distracted by a group of children standing near the colonial exhibit.

3. They were younger than he, and they were obviously enjoying this excursion very much.

4. He edged closer to the cases, and was secretly delighted when the teacher in charge of the group addressed him.

5. His armor study was completely forgotten, and he followed his new friends about all afternoon.

6. He sat on a bench in the courtyard later, and laid his empty notebook carefully beside him while he studied the new fountain.

7. His father had often remarked that John was a very gregarious person.

There are in the last exercise two **linking verbs.** A *linking* verb is so named because it couples or links a subject with a predicate noun or pronoun or adjective that refers to it, as "She looks tired." *Looks* couples *she* and *tired*. The commonest linking verbs are the verb *to be* in all its forms, and *seem*, *look*, *appear*, *taste*, *smell*, *feel*, *sound*, *become*, *stand*, *remain*.

Exercise IV. *Extra credit.* Invent three sentences containing linking verbs, and show that *linking* is really what these verbs do. Why is the noun or pronoun following a linking verb in the same case as the subject?

LESSON 3

Tense

Tense is the most important inflection or change in the form of verbs used in narration, for **tense** means time, and one cannot tell a story without constantly indicating changes in time. By varying the verb form we can express six different kinds of time. Notice the following sentences.

1. I *do* the work. (This denotes *present* time, time *now*.)
2. I *did* the work. (This verb indicates any *past* time.)
3. I *shall do* the work. (The time that this verb indicates is in the *future*.)
4. I *have done* the work. (This denotes *present perfect* time, and speaks of an action that is perfected or finished at the present time, the time of speaking.)
5. I *had done* the work before he came. (This is called *past perfect* time, and tells of an action that is perfected or completed before some other time that is mentioned or implied; for example, the *doing* the work is completed before his *coming*.)

6. I *shall have done* the work before you come to-morrow. (This is called *future perfect* time, and tells of an action that will be perfected or completed before some other event in the future.)

Do you remember the principal parts of verbs that you memorized in Lesson 35 (pages 91 to 94) in Part One: Section One? How do we form the principal parts of regular verbs? No one can give the various tense forms for any verb unless he absolutely *knows* the principal parts of that verb. Review the two lists of irregular verbs, pages 92 and 94. For instance, the principal parts of the verb *give* are:

Present	*Past*	*Past Participle*
give	gave	given

The present tense consists of the first form above, as "I *give*," and has but one word; the past tense appears in the second form, as "I *gave*," and has but one word; the *future* tense combines *shall* or *will* with the present infinitive, as "I *shall give*." The three perfect tenses are formed by adding the third form above, the past participle *given*, to the present, past, and future of the verb *have:* as *present perfect* tense, "I *have given*"; *past perfect* tense, "I *had given*"; *future perfect* tense, "I *shall have given*."

Exercise I. Write out each of the remaining five tense forms for the verbs in the following sentences, and go over them until you can give them orally.

1. I write a letter every day.
2. He took the history prize.
3. We began the work early.
4. The guests will come on Monday.
5. I shall sit here to-morrow.
6. They have walked the whole distance.
7. I lie down all afternoon.

When you are writing conversation as a part of your work in narration, you will find that two other methods of expressing tense sometimes make the speeches sound more natural. Instead of having a character say mildly, " I *eat* plenty of vegetables," you can make him say in the **emphatic form,** " I *do eat* plenty of vegetables." This form is used in the present and the past tenses only, in the active voice, and is made by using *do* and *did* with the present infinitive form of the verb. It is easy to see that " I did ask him," is much more emphatic than " I asked him." Name some real situations in which you naturally use the emphatic form.

Another form that is much used in conversation is the continuous or **progressive form.** This indicates that the action is going on or progressing at a certain time. Study these examples.

Present: She *is singing* now.
Past: She *was singing* then.
Future: She *will be singing* to-morrow night.
Present perfect: She *has been singing* there every evening.
Past perfect: She *had been singing* when I arrived.
Future perfect: She *will have been singing* by the time we arrive.

Exercise II. Study the words that make up these verbs. Give these tenses in the ordinary form, *she sings*, etc. How is the progressive form made up — by combining what two things? Give the correct progressive forms for each of the six tenses of the verb *go* in the first person plural; for the verb *eat* in the third person plural.

The present tense is always used to express a natural law or a permanent truth, as " The sun *rises* in the East." The present tense is also used to express action that has occurred regularly for a considerable period of time, as

"I *brush* my teeth every morning." Most people use this tense unconsciously because of their feeling that the truth or the custom spoken of is a present one.

When you are telling a story, choose one group of tenses, present, past, or future, and stick to it until your meaning necessitates a change. You may occasionally make an error in this respect, although you can easily detect it if you stop to think a moment, or if you read aloud what you have written. Notice the following.

I entered the house quietly, for I wanted to surprise Mother. Slipping through the vestibule I tiptoe through the hall to the living-room doorway. But here it is that my calm and cheerful Mother surprises me. In a straight-backed chair beside the window, Mother sat and cried as if she were heartbroken.

Which of the verbs in the above paragraph should be changed in order to get uniformity of tense or time?

Another common error lies in the using of a past tense in narration when the time that is meant is really past perfect time. In the sentence, "I ate my supper before he came," both the verbs employed are in the past tense. But the two events certainly did not happen at the same time, as the word *before* indicates; one is farther back in the past than the other, and the one that occurred first should be expressed by the past perfect tense, as "I *had eaten* my supper before he came."

Exercise III. Explain why each of these sentences is logically incorrect.

1. The grocer assured me that honesty was the best policy.
2. The teacher talked to Father on the telephone before I came in.
3. A faint wind shakes the leaves, and then all is quiet, except for the distant rumble of thunder. Suddenly and without warning it began to rain.

4. Yesterday at school I learned that light traveled in waves.
5. He worked only two examples when he was told to hand in his paper.
6. It started to rain after the guests arrived.

LESSON 4

Principal Parts: *Shall* and *Will*

The majority of the grammatical errors in our common speech, and a great many in our writing, occur because we do not *know* the exact difference between the use of the past participle and the use of the past tense. After you have learned the principal parts of irregular verbs, as you did in Lesson 35 on pages 92 and 94, you have still to learn absolutely, with the eyes and with the ears, that the past of a verb *stands alone* as a predicate verb, that *have*, *has*, or *had* are never found with the second one of the principal parts of the verb; that the third form, the past participle, is always accompanied by *have* or *has* or *had* in the active voice, or by some other auxiliary in the passive. The third one of the principal parts is *never* found alone as a predicate verb.

Exercise I. Study this brief list of irregular verbs that make much trouble.

Present	*Past*	*Past Participle*
blow	blew	blown
burst	burst	burst
fall	fell	fallen
freeze	froze	frozen
lie (*to recline*)	lay	lain

Present	*Past*	*Past Participle*
lay (*to place*)	laid	laid
shake	shook	shaken
sink	sank	sunk
steal	stole	stolen
wear	wore	worn

Using the pronouns *I* and *he* as subjects, repeat aloud the past form of each of these verbs, adding objects to those that are transitive, if you wish. Using the same subjects, form the present perfect and the past perfect tenses for each verb. Be sure to repeat them so that you hear them. For instance, say, "I *came* home. I *have come* home. I *had come* home. He *came* home. He *has come* home. He *had come* home." *Listen* carefully to the verbs.

Do you know how to use *shall* and *will* correctly? This is another case where some memorizing of correct forms must be done, memorizing through the ear as well as through the eye. If you are one of those who remark, on hearing the correct form, "That sounds wrong," memorize the correct form by repeating it aloud.

If you say, "I shall go to-morrow," that means that you merely *expect* to go, and in repeating the sentence the word *go* is emphasized more than the word *shall; shall* with *I* or *we* expresses simple futurity, or the notion that a certain thing is probably going to happen. If you say, "I *will* go to-morrow," that means one of two things, that you are willing to go to-morrow, or that you are determined to go. *Will* expresses volition with the first person.

With the other pronouns, *you*, *he*, *she*, *it*, and *they*, and with all nouns, the opposite is true; *will* denotes expectation or simple futurity, and *shall* denotes determination.

Exercise II. What does the auxiliary *shall* or *will* express in each of the following sentences?

1. That man will be our next door neighbor.
2. I will help you if you can't solve it.
3. You shall have the best the house affords.
4. We shall arrive next Thursday.
5. They will not want your help.
6. They shall not have your help.
7. I shall write you every day.
8. You will need more money if you go on to New York.
9. He shall not get his way about this.

The preceding rules apply to sentences that make statements. If sentences ask questions, this rule varies slightly. If the subject of the question is in the first person, *shall* is *always* used, as "Shall I do it?" "Shall we start?" If the subject of the question is in the second or the third person, the word, *shall* or *will*, that is expected in the answer is used. We say, "Will you do it for me?" expecting the answer, "I will," or "I won't." Or we say, "Shall you see him to-morrow?" expecting the answer, "I shall," or "I shall not."

Exercise III. Write the following sentences, filling in the blanks, and explaining what answers you expect to receive to 1, 3, 4, 6, 7, and 8.

1. —— you go to town in the morning?
2. Where —— I buy the silk floss?
3. —— you enter college this fall?
4. When —— your sister meet me?
5. —— we try to get the next car?
6. What —— he say when he hears this?
7. —— you please open the door for me?
8. —— he have to make up the work he lost?

When you hear some one use a sentence containing *shall*, you may generally use *shall* or *should* if you quote it indirectly; if the word used is *will*, use *will* or *would* when you quote the sentence indirectly. For example:

1. Mary said, "I shall be late."
2. Mary says that she shall be late.
3. Mary said that she should be late.

Exercise IV. Change these to indirect quotations.

1. Mother asked, "Will you close that window, please?"
2. "I shall be home for luncheon to-day," said Harry.
3. "We shall beat the second team badly," John insisted.
4. The principal said firmly, "They shall be punished for this."
5. "I will run down for you, Mr. Baker," the boy offered.

When in your daily conversations you use the contractions *I'll*, *you'll*, *he'll*, *she'll*, *they'll*, stop occasionally to think whether *I'll*, for example, as you are using it, means *I shall* or *I will*.

LESSON 5

Mood

The question of mood in verbs is easily disposed of, since the majority of verbs used are in the one mood, the indicative. A verb is in the **indicative** mood, we say, if it is used to state a fact or to ask a question. Do you see what a very large number of the verbs you ordinarily use come under that definition? Every verb in this paragraph, except the last one, is in the indicative mood. Point out these verbs.

Then there is the **imperative** mood, or the mood of a verb when it expresses a command or an entreaty. This is

found only in one person, the second, and in one tense, the present, as "*Go* home directly," or "*Be* advised in this matter." The subject of a verb in this mood is always *you* understood. Why?

The third mood, the **subjunctive,** has three changes in form from the indicative: the third person in the present tense of all verbs, and the present and the past tense of the verb *to be.* See Appendix, pages 544 and 545. We use the *subjunctive* mood when we are expressing a wish, a condition contrary to fact, or an uncertainty. These are examples:

Wish: I wish I *were* in Florida this winter.

Condition contrary to fact: If I *were* in Florida, I should be swimming instead of skating.

Uncertainty: If Mary *were* in Florida this month, she would at least have sent me a postcard.

Study the present and past subjunctive forms for the verb *to be* on pages 544 and 545 of the Appendix; all the other forms are the same as the indicative. The present subjunctive is now little used, though we often find it in *The Bible,* as "Thy will *be* done." But the past subjunctive is constantly used. Do *not* use the indicative when you are wishing for something; do not say, "I wish he was going too," but say instead, "I wish he *were* going too." If you know that a certain condition is not true, that is, is contrary to actual fact, use the subjunctive instead of the indicative. Say, "If I *were* in Florida," not "If I was in Florida." This correct use of the subjunctive *were* is one of the marks of an educated person.

Exercise. Write three sentences each to illustrate the use of the past subjunctive *were* in a wish, a condition

contrary to fact, and an uncertainty. Vary the subjects by using the different personal pronouns and an occasional noun. Repeat the sentences aloud as you write them to accustom your ear to the use of *were*.

Spelling

Prepare the ten words below for recitation to-morrow. Consult the dictionary for the pronunciation and meaning of each doubtful word. Write each word out, focusing your attention upon it until you are sure of the order in which the letters follow one another. Notice especially the underlined letters. To help fix these words in your mind, compose sentences for yourself in which these words are used. Never let yourself feel satisfied with anything less than a perfect performance in spelling.

encyclopedia	usually	physician	elimination
benefited	excellent	supplement	international
captain			disagreeable

LESSON 6

Errors in Agreement of Subjects and Verbs

You must have learned in the elementary grades that a verb has to *agree* with its subject in person and number, and that the only change that occurs regularly to show person and number is in the third person singular of the present and the present perfect tense. The third person singular, present tense, always ends in *s*, and the third person singular, present perfect tense, uses *has* instead of *have*. No doubt you now say automatically, "I *walk* to

school every day," and, " She *walks* to school every day " : as well as, " The boys *have* eaten their lunch," and, " He *has* eaten his lunch."

The great number of errors in person and number occur in connection with the verb *to be*. Turn to that conjugation in the Appendix, pages 544 and 545, and memorize absolutely the present and the past tenses, indicative mood.

It is easy to memorize the following rule. A singular subject takes a singular verb, and a plural subject takes a plural verb. But it is important to observe that rule in your daily speech. The most frequent sources of error will be pointed out in the lesson following. Study the inventory pages in your notebook and see how much you need this drill; see whether you make errors in *agreement*.

(1) One common error in agreement occurs when we are using a compound subject. It of course takes a plural verb, since more than one thing is spoken of. More of these errors seem to be made when one or both of the subjects are pronouns rather than nouns. For instance, we may say correctly, " Mary and her sister were at the picnic," and then make the mistake of saying, " Mary and I was called into the office." Try to think and speak slowly enough that you realize *how many* your verb is telling of.

(2) A compound subject connected by *either . . . or*, or *neither . . . nor* takes a singular verb if each part of the subject is singular, as " Either your brother or my sister *is* going to get that book for a Christmas present." If you will think over such a sentence, you will see that only *one* is going to get the book. But naturally this sentence is correct, " Neither your parents nor mine *are* likely to buy it." Why is this correct? Study the following sen-

tence: "Either my mother or my sisters *have* been listening to us." When one subject is singular and one is plural, the verb agrees with the one nearer to it.

(3) When the subject is followed by such phrases as *together with*, *along with*, *in addition to*, *including*, etc., the number of the verb still agrees with that of the subject. "The defendant, together with his wife and his daughter, *was* just entering the courtroom." Why is the verb singular here?

(4) If the two parts of a subject are each preceded by the article, the verb is in the plural number; if the article does not appear before the second, it is assumed that the two parts are one and the same, and the verb is in the singular. For example:

1. A red and *a* white petunia *were* in the bud vase.
2. A red and white petunia *was* in the bud vase.

Exercise I. Fill in the blanks in each of the following sentences. Select the correct one of the two forms given in parentheses at the end of the sentence. Explain why, according to the dictates of common sense, the one you choose is correct. If you *know* that you have the right form, repeat the sentence aloud several times. Read these sentences aloud in class.

1. Last spring Father and I —— standing on the river bridge one Sunday afternoon (was, were).
2. An ore boat, with its accompanying tug, —— coming up the river (was, were).
3. "Neither you nor Tom —— ever been on a freighter," said Father (has, have).
4. "Jim and Tom —— talking of getting a boat job this summer," I replied (is, are).
5. "Either Tom or you younger boys —— going to have to help out this summer," Father answered soberly (is, are).

6. Just then I noticed that the president and brightest boy in my class —— passing (was, were).

7. "Sandy Williams, along with his two little brothers, —— five dollars peddling store bills every Saturday," I suggested eagerly (earns, earn).

(5) When an indefinite pronoun that is really singular in meaning stands as the subject of a sentence, it has a singular verb. Be watchful of words such as these: *any one*, *anybody*, *everybody*, *each*, *either*, *every one*, *neither*, *no one*, *one*, *a person*, *some one*, *somebody*, and others. For instance, here is a very common mistake: "Neither one of those boys *are going*." Why is this a foolish error, if you stop to think of it?

A pronoun that refers to these words should also be in the singular number. A pupil chairman who announced, "Every one is to open *their* books," escaped one error, but made another. Why is this one even more foolish?

(6) A collective noun, a noun referring to a group, may have either a singular or a plural verb, according to the thought of the sentence. If you write, "The audience *was* very orderly," you are thinking of it as a unit or whole, and the verb should naturally be singular. If you write, "The audience *were* moving up and down the aisles," you are thinking of the various members that compose the group, so that the verb is naturally in the plural number.

(7) If a relative pronoun is used as the subject of a verb, it should be remembered that the verb is in the same person and number as the antecedent of the relative. What is true of the relative and its antecedent? For instance: "If it is you who *have done* this, I am truly surprised." With what word does *have done* agree? Why? "I who

am entirely innocent should be excused at once." With what word does *am* agree? Why?

(8) Certain nouns ending in *s* are singular in meaning, but plural in form, since they do end in *s*. One should stop to consider the meaning before writing or speaking the verb. For instance:

1. Mumps *is* an unpleasant ailment.
2. Mathematics in a technical school *is* very difficult.

(9) When a sentence begins with the expletive or introductory *there*, the real subject is usually found directly after the verb. Make these two, the verb and the subject, agree. Don't say hurriedly, "There's two books on the window sill." Go slowly enough to think what the subject is, and whether it means *one* or *more than one*. Say, "There *are*," distinctly in the sentence above.

Exercise II. Fill in the blanks below as in Exercise I, by selecting one of the two verbs in the parentheses following each sentence.

1. I have two new books on that subject, either of which —— at your disposal (is, are).
2. None of the boys —— yet found any of the lost money (has, have).
3. The crowd —— moving to and fro in the courtyard, restless under the hot sun (was, were).
4. There —— a great number of candidates for that particular position (is, are).
5. Neither of those answers —— anywhere near the point (comes, come).
6. They used to say that the gallows —— likely to be his end (was, were).
7. At the other end of the field the home team —— lining up for the next play (was, were).

8. It is a pity that you, who —— so much influence over him, cannot see him oftener (exerts, exert).

9. There never —— been a better type of men in that shop than there —— this year (has, have) (is, are).

(10) *Don't* should not be used with *he*, *she*, and *it*, with *this* or *that*, nor with nouns in the singular number; always use *doesn't* with these substantives. *Don't* is a contraction of *do not*. You would not be apt to say, "He do not know," or "She do not know." Practice saying aloud, "He *doesn't*," "She *doesn't*," "It *doesn't*."

(11) One of the unfortunate errors that sometimes persists even in high school is the use of the plural *we*, *you*, and *they* with the singular *was*. Practice saying aloud, "We *were*," "You *were*," "They *were*," until the right form is registered on your sense of hearing.

(12) Never use the contraction *ain't*. Practice repeating these sentences: "I'm not going"; "He isn't going," or "He's not going"; "We aren't going," or "We're not going"; "You aren't going," or "You're not going"; "They aren't going," or "They're not going."

Exercise III. Rewrite, filling in the blanks below according to the suggestions in the last three rules, 10, 11, and 12. Choose your own word, but take care that it makes sense.

1. —— you glad to hear the good news?
2. The pharmacist ——n't like to work at the soda counter.
3. We ——n't there when the telegram came from Father.
4. That story about the wrecking of the grocer's car ——n't true.
5. The mountain ——n't look so steep from a few miles' distance.
6. It ——n't the first time that a good dog has been spoiled by too much petting.
7. They —— only a few feet away when the big car skidded.
8. A man ——n't like to have his funniest story spoiled by frequent interruptions.

LESSON 7

Participles

Reread the latter part of Lesson 16 (pages 39 and 40) on the use of participles and infinitives. These two forms of the verb, together with the gerund, are important in narrative writing because they are so often used to express a thought subordinated to the main thought. For instance: "Alighting from the street car, I stopped to review my situation." There are three thoughts here: "I alighted from the street car"; "I stopped"; "I reviewed my situation." The main point is "I stopped." The first thought is expressed in a participle; the third thought in an infinitive. Both are subordinate to the idea of stopping.

We constantly express our thoughts thus in conversation and in writing. Watch yourself doing it. Beginning a sentence with a participle or introducing into it a participial phrase is a helpful way to get variety in sentence structure and to give proper emphasis to ideas. To fix this in your mind, select an old theme, choose any compound sentence, find the less important part in it, and change it to a participial phrase.

The chief business of a participle, as you have recently learned, is to act as a part of the predicate verb in the perfect tenses, the passive voice, and the progressive form of conjugation. A participle may also be used as an adjective modifier. You have already been told of the descriptive or picturing power of verbs — in the participle we make use of that power by having them modify a noun or pronoun.

There are three tenses for the participle, the present, the past, and the perfect. Only two of these are found in the active voice, the present and the perfect.

" *Kicking* the dog viciously, Tom stamped down the steps." In this sentence we have the present active participle; and in this, " The dog, *being kicked* so suddenly and viciously, let out a splitting yelp," we find the present passive participle. Notice the subordination of the one idea to the other.

The past participle as an adjective is found only in the passive voice, as " The boy *chosen* for president is both intelligent and good-looking." Define the passive voice.

The perfect participles are illustrated in the following examples.

1. *Having elected* him unanimously, the class were naturally eager to be present at the first meeting.
2. *Having been* unanimously *elected*, the president felt a keen desire to be a credit to his classmates.

Exercise I. Write out all the participles for these four verbs, *make*, *write*, *ask*, *see*.

Exercise II. Combine each of these groups of two short sentences into a single longer sentence. Look for the one that carries the main idea and put the subordinate idea into a participial phrase.

1. Timidly he edged over to a seat. He dropped a bundle on the way.
2. The station was stifling, and so he drank at the fountain. It bubbled slowly in the dirty porcelain.
3. A pink-cheeked girl in a blue dress sat down in the seat next him. She had deposited her bag with a porter.
4. Her blue eyes filled with pity. They dwelt for a moment on the pallor of his round childish face.
5. He turned away shyly. He noticed that the room was growing dark.

6. He awoke to find the blue-eyed girl. She was bending over him.

7. His father was distracted because he had missed his little son. A little later an attendant found his father.

Sometimes pupils form the habit of using too many participles in composition, particularly the word *being* at the beginning of a sentence. If a clause makes a sentence sound better than a participial phrase does, it is better to use the clause. Do not say, " *Being hurt badly*, Mr. Jones consulted a lawyer." Change the participial phrase to a clause.

Since a participle is supposed to act as an adjective modifier in this type of sentence, there must be some word in the sentence that the participle may clearly modify. In this sentence, " Running down the street, a cry was heard," the participle *running* is said to be hanging or **dangling,** because there is in the sentence no word which it may modify, nothing there to do the *running*. The sentence needs to be entirely recast.

Exercise III. Revise each of the following sentences either by introducing a word that the participle may modify, or by changing the participial phrase into a clause,

1. Washing the windows on the third floor, the support broke, and the man fell to the pavement.

2. The sunrise was beautiful and the hills very clear, having gone out early enough to get a perfect view.

3. Having replanted the trees about the central pine, the soil near by was loosened.

4. The boat brought us slowly to the dock, having completed our happy day's picnicking.

One of the most absurd of errors arises from the misplacing of the participle. If it is placed first in the sentence,

the assumption is that it modifies the subject of that sentence. Otherwise it should come immediately after the word which it describes or modifies. In this sentence, "Jumping nimbly from limb to limb, I finally caught sight of a squirrel," or in this, "Billy finally started out to hunt Mrs. Jones's poodle carrying a large umbrella," the reader has to pause to smile, for he unconsciously applies the participle to the substantive nearest it.

Exercise IV. Change the order in the following sentences, or so revise them that their meaning is quite clear.

1. We watched the little girl, to whose bosom was clasped a large French doll, trying to cross the street.
2. The traffic policeman's face was turned toward a large green sedan reddened with anger and cold.
3. Hurrying down the street with nose to the ground, we saw a large dog.
4. He seized her fluttering skirts in his teeth leaping out into the traffic.
5. We gave a last interested glance at the little girl and her doll having started our stalled car.

Spelling

It might be wise at this point to review the rules that govern the spelling of participles. These rules have very few exceptions, and will prevent your making many errors in spelling. But you must try to grasp their meaning clearly.

Monosyllables, as *stop*, and words accented on the last syllable, as *refer'*, ending in a single consonant preceded by a single vowel, double that final consonant when a suffix beginning with a vowel is added, as *stopping*, *referred*, etc.

Silent *e* at the end of a word is usually dropped if a suffix beginning with a vowel is added. Explain why the present participle of *hop* is *hopping;* why that of *hope* is *hoping.*

Prepare these words as usual for a spelling lesson tomorrow.

dinning	planned	beginning	coming
dining	planed	writing	permitting
making			occurred

LESSON 8

Gerunds and Infinitives

In addition to serving as verbs, the participles ending in *ing* are often used as nouns. They are then called verbal nouns or **gerunds.** In the following example the verb in *ing* is used as a verbal noun: "Seeing you has done me so much good," with *seeing* as the subject of *has done.*

The gerund is used just as a noun is used, as subject, object of a verb, object of a preposition, etc. The chief difference between a gerund and a noun lies in the fact that a gerund also has the attributes of a verb — it may itself take an object and be modified by an adverb. At the same time it may as a noun be modified by a possessive noun or adjective. Study this sentence: "I misunderstood his leaving the lecture so early." Point out the gerund and explain its various relationships in the sentence.

There is only one conspicuous error that is made in the use of the gerund — if it is modified by a noun or pronoun, that noun or pronoun must be in the genitive case. Some people mistakenly say, "I don't mind him knowing it." But if you ask the question, "Mind what?" you get the

answer, " Knowing." And if you ask then, " Whose knowing? " the answer is " *His*," not " Him."

Exercise I. Fill in the blanks in the sentences below with suitable nouns in the genitive case or with possessive adjectives. In spelling these remember that possessive adjectives *never* use the apostrophe to mark possession; that nouns always use it.

1. I object to —— saying that.
2. I enjoy the spectacle of —— skating.
3. There is no use in —— buying a new automobile.
4. Who ever dreamed of —— taking a trip to Norway?
5. Father heard of —— having been arrested for theft.
6. She was vexed at —— having awakened the baby.

The **infinitive** is that part of the verb which names an action, but does not assert that action of anything. The infinitive in the sentence, " I want *to go*," merely names an action, but in the sentence, " The bus *goes* every day," *goes* definitely asserts action on the part of the *bus*.

To is the sign of the infinitive, but it is sometimes omitted, especially following the verbs *bid*, *dare*, *hear*, *let*, *make*, *need*, *feel*, *see*, and some other verbs of similar meaning. There are two tenses to the infinitive, the *present* and the *perfect*. Study these examples:

Present Active: I want *to call* you at eight.
Present Passive: I want *to be called* at eight.
Perfect Active: I ought *to have called* him at eight.
Perfect Passive: I ought *to have been called* at eight.

(1) The infinitive, like the gerund, may be used as a *noun*. From your knowledge of the construction of nouns, explain how these infinitives are used.

1. His ambition is *to own* a sailboat.
2. *To eat* so much is disgusting.
3. I like *to sail* on the river.
4. It is pleasant *to feel* the spray in one's face.
5. She offered *to do* anything except *to sell* tickets.

Notice that while these infinitives are used as nouns, they have the qualities too of verbs; that is, they may sometimes take objects, and they may have adverbial modifiers. Point out any objects or modifiers of these infinitives.

(2) The infinitive may be used as an *adjective* to modify a noun. We say, "The time *to study* is in the morning."

(3) The infinitive is constantly used as an *adverb* to modify a verb, an adjective, or another adverb. In the sentence, "I'm coming down *to meet* you," what does the infinitive modify?

The infinitive is often used as a noun or substantive phrase with a subject in the accusative case. If we say, "I expected *him to go*," *him to go* is the object of the verb *expected*, and *him* is really the subject that is to do the *going* named by the infinitive. You can see this if you change it to a clause: "I expected *that he would go*."

Perhaps we have all been warned against the **split infinitive.** That means that we should not split the two parts of an infinitive, *to* and the verb, and insert an adverbial modifier between them. We should not say, "It was necessary *to* severely *criticize* the speaker": *severely* should come at the end of this sentence.

Exercise II. Get out one of your old themes in description, and look it over for infinitives. Give the construction of each; that is, tell whether it is used as a noun, an adjective, or an adverb. Do you find any split infinitives?

READING

LESSON 9

Supplementary Reading in Narration

Are you studying in class this semester a collection of short stories for high school use? If so, you are no doubt being introduced, as you read the stories, to illustrations of plot, characterization, setting, and conversation. Whether you have such a book or not, you should read freely in the field of narration as outside work this term, and since the short story is one of the most interesting and pleasant forms of narrative, a great many short story collections are suggested in this lesson on supplementary reading.

Read carefully the accompanying lists and the text following, and then spend the next afternoon or evening at the public library. Select a volume that suits your taste, by the simple method of sitting down and sampling some of the stories in it. If you find that you do not like several of them, try another book. The more you read, the better you will be able to write and to understand good narration later. As you are reading, make a note of the stories that you like best. You should read at least two collections of short stories this term for supplementary work, or two novels, but that is a very small amount for any one who is at all fond of reading. Extra credit will be given if you are able to read more without neglecting your other work.

The following are collections of short stories by several authors, and are intended for high school students.

Margaret Ashmun, *Modern Short Stories*
The Atlantic Monthly, *Atlantic Narratives I*
The Atlantic Monthly, *Atlantic Narratives II*
Sherwin Cody, *Selections from the World's Greatest Stories*
Laura Freck, *Short Stories of Various Types*
B. A. Heydrick, *Americans All; Types of the Short Story*
Alexander Jessup, *The Best Humorous Stories*
Frederick Law, *Modern Short Stories*
Rosa Mikels, *Short Stories for High Schools*
R. W. Pence, *Short Stories by Present-Day Authors*
R. L. Ramsey, *Short Stories of America*
H. C. Schweikert, *Short Stories*
Bertha E. Ward, *Short Stories of To-day*

The books listed below are collections of short stories by a single author.

Thomas Bailey Aldrich, *Marjorie Daw*
H. C. Bunner, *Short Sixes and Other Stories*
Josephine Dodge Daskam, *Smith College Stories*
Margaret Deland, *Dr. Lavendar's People; Old Chester Tales*
Guy De Maupassant, *The Odd Number*
Conan Doyle, *Adventures of Sherlock Holmes*
Edna Ferber, *Roast Beef Medium*
Mary E. Wilkins Freeman, *A New England Nun and Other Stories*
Zona Gale, *Friendship Village*
Hamlin Garland, *Main-Travelled Roads*
Wilfred T. Grenfell, *Tales of the Labrador*
O. Henry, *Roads of Destiny; Voice of the City*
W. H. Hudson, *Tales of the Pampas*
Sarah Orne Jewett, *The White Heron and Other Stories*
Myra Kelly, *Little Citizens*
Rudyard Kipling, *The Day's Work*
Stephen Leacock, *Nonsense Novels*
Edgar Allan Poe, *The Pit and the Pendulum*

Wide World

Perhaps you would like to read ***Tales of the Labrador***, by Wilfred T. Grenfell.

Henry Van Dyke, *The Ruling Passion*
Jesse Lynch Williams, *Princeton Stories*

Perhaps you are of the type that is irritated by the very shortness of the short story, and will get more pleasure from one novel, one narration continued at some length and made up of related episodes, than from a dozen short stories. Try some of the novels mentioned below.

Would you like to read a story of the conflict of war? Joseph Hergesheimer's *The Bright Shawl* is a story of the struggle of Cuba against the Spanish; James Boyd in *Drums* gives a vivid account of Revolutionary days in North Carolina; in C. M. Sublette's *The Bright Face of Danger* we have exciting adventure in Virginia during Bacon's Rebellion. Mary Johnston's *To Have and to Hold* is another romantic tale of early colonial struggles in Virginia.

Or to turn sharply to another type of novel, with heroes not at all militant, but lovable, quaint, and courageous in conflict, why not try Owen Wister's *The Virginian?* Have you read *Queed* or *V. V.'s Eyes*, by Henry Sydnor Harrison? You might like the delightfully humorous adventures of *Septimus*, one of William J. Locke's knights errant.

Have you read George Eliot's *Silas Marner* in class this year? If you have, and liked it, you would no doubt like her *The Mill on the Floss*, a particularly fine story of a brother and sister. No reading list is ever complete without at least one novel by Charles Dickens; if you have already read *David Copperfield* and *Oliver Twist*, try *Our Mutual Friend* this term. Two other classics that you ought to read some time during your high school course, and might try now, are *Pride and Prejudice*, a wise and witty novel by Jane Austen, and *Jane Eyre*, an exciting and extremely

romantic tale by Charlotte Brontë. Or would you like to try *The Heart of Midlothian*, by Sir Walter Scott?

Here is a miscellaneous group of modern novels, every one of which should be interesting to a normal boy or girl.

Sir James M. Barrie, *The Little Minister*
Norman Duncan, *Dr. Luke of the Labrador*
W. H. Hudson, *Green Mansions*
Rudyard Kipling, *The Light That Failed*
Gilbert Parker, *The Right of Way*
Booth Tarkington, *The Gentleman from Indiana*
Stewart Edward White, *The Blazed Trail*

Here are two further suggestions. Have you ever read that curious tale of New England called *Elsie Venner*, by Oliver Wendell Holmes? And although you have no doubt seen the splendid moving picture version of *Ben Hur*, have you read the far more splendid narrative *Ben Hur*, by Lew Wallace?

Ask your teacher for the names of some of the magazines that publish good short stories, and offer for credit, if you wish, a dozen short stories that you have read in recent numbers of the best magazines.

Discuss in class to-morrow the book you have chosen, and give the reasons for your choice. If you have already read some of the book, you might give a résumé of what you have read.

NARRATION

LESSON 10

Material for Interesting Narration

Among the first of the lessons in description last term there was one that told you how to find material for your work in description. You were told to study the world about you as it appeared to your senses, as you saw, tasted, felt, smelled, and touched it, and to use these sensations to build up that world again in the minds of your readers. Such description always accompanies good narration. Narration is a record of events or action expressed through sensations. The present lesson will deal with the question of what constitutes interesting material for narration, and how to go about gathering such material.

If you can study out for yourself what makes life interesting, you will find that some kind of conflict is the most interesting thing in the world. It does not matter whether the conflict is on a large and romantic scale, as between man and the frozen North in so much of Jack London's work; it may be just as interesting to read of the conflict between a young boy and unfriendly prairie farm land, such a conflict as we find in much of Hamlin Garland's writing. If you are struggling to make your school expenses by working in a grocery store, if you quarrel bitterly with your brother over a baseball bat, if you struggle with yourself to tell the truth where the truth may be to your

disadvantage, there you have fit material for telling a story, for a dramatic little narrative.

Exercise I. The following situations are interesting to hear about: a boy climbing a very steep cliff; a girl attempting to stay on in school when her father is out of work; a second team in football beating the varsity. Why is each of these interesting?

The following situations are poor as story material: a boy climbing an ordinary hill; a girl with well-to-do parents who is graduated creditably from high school; a varsity team in football beating the second team. Why would each of these make a poor narrative?

Events are of real interest, are worth narrating only if they are difficult and uncertain as to outcome, if they involve what we call a fighting chance. There would be no special human interest in your struggle to tell the truth if the truth cost you nothing, no point in telling of your dispute with your brother if he yielded weakly, no dramatic value in your grocery store job if it were entirely pleasant and profitable. We all have to fight life more or less, and we are interested in knowing how others do it. No matter how small or trivial the conflict involved, if it presents some difficulty, it has a good chance to gain our interest.

Exercise II. Which of the situations listed below have enough difficulty or effort to make them interesting?

1. A boy accidentally discharges a gun into a friend's arm, when they are hunting in a lonely woods.
2. An unusually brilliant girl tries for and wins the history prize.
3. The captain of the football team makes a play that wins the game.

4. Penrod and Sam steal some vegetables from their family cellars to feed an old horse.

5. A sullen and ill-tempered girl convinces herself that she ought to apologize to her teacher.

6. A boy persuades his father to let him go to camp.

By introducing some new circumstance, change any dull situations here listed to interesting ones.

For several weeks you should be systematically collecting interesting material for narration. Keep a small notebook always handy, and watch constantly for dramatic situations, for odd incidents that you see or hear of. Jot them down at the moment you notice them, or they will fade almost at once from the memory. Do this *daily* for several weeks, and at the end of that time you will be taught how to develop some of them into plots for extended narratives.

You will find that the most interesting material of all for stories may be found in your home. There you will come upon the struggles of children or parents against their surroundings; you will come upon the clash of experience with inexperience as revealed between parents and their children; upon the conflict between young people of different dispositions. Get older people to tell you stories from their lives; question your parents, grandparents, friends that you have in different occupations. The really best material will come from your own life, however, from conflicts that you engage in or notice in your home, in your school, in places where you may be employed, and in other social relationships.

Another fruitful source of story material for some people lies in newspaper items or features, so many of which carry suggestions for dramatic narrative. Watch the newspaper

pages daily, and you will see, for instance, a headline, "Two Thousand Toys Made by Schools, Crippled Children Happy with Gifts." Do you see how this item might be expanded into a long narrative of struggle with disease, of suffering, of poverty, of a child's joy? The only trouble with using newspaper items for narrative writing is that so often one has not had the experience to give the proper setting for them.

Keep a daily record of situations similar to those suggested above, and have it ready when the time comes to develop such situations into plots. A **plot** is a series of related incidents leading up to a definite climax.

Spelling

Prepare the words below for written spelling to-morrow. The teacher will dictate sentences in which these words are used.

reality	circle	competition	principles
apparently	professional	condemned	equivalent
formerly			lynch

LESSON 11

Types of Conflict in Narration

There are three kinds of conflict found in the ordinary narrative: a conflict of physical power, strength, or endurance; a conflict which involves the intelligence or tests the power of the mind; and a conflict which tests the character or the spiritual strength of the person whose story is being told. Sometimes the conflict is two-fold, as for instance in *The Passing of Arthur*, where the conflict is both of the body and of the soul.

Exercise I. The situations listed below are taken from books that are read in most high schools before the sophomore year. What is the nature of the conflict involved in each, physical, mental, spiritual, or a combination of these?

1. The conflict between Sohrab and Rustum.
2. Legrand's effort to solve the cipher in *The Gold Bug.*
3. Carton's decision to substitute himself for Darnay at the guillotine.
4. Portia's conduct of the trial of Antonio vs. Shylock.
5. The race between Achilles and Hector around the walls of Troy.
6. Godfrey Cass's futile attempts to tell his father of his early marriage.
7. Gareth's conquests of the Knights in *Idylls of the King.*
8. Brom Bones' routing of Ichabod Crane in *The Legend of Sleepy Hollow.*

Perhaps you may have noticed how your tastes in narration change from year to year. There is in most elementary school pupils a decided taste for plots concerned with physical conflict, for stories of adventure, as Stevenson's *Treasure Island;* of exploration, as in *The Leopard Woman,* by Stewart Edward White; of conflict with nature, as in Jack London's tales. Then there are stories of athletic prowess, of matched single combat, and tales of group conflict and of war. Some persons retain this love of physical conflict in literature indefinitely, especially if the conflict of force is accompanied by some conflict of the spirit.

Exercise II. Bring in the names of six stories that are based on physical conflict. What type of story are you now reading?

The taste for the literature of physical struggle is often followed by a liking for narratives in which the conflict is mental — the stories of the mystery type, or detective

stories, as Conan Doyle's *Hound of the Baskervilles;* or tales in which one person's wits are pitted against another's, as in Poe's *The Gold Bug*. Boys of fourteen or fifteen often go through a period in which they enjoy no other types, and many men and women, especially those of a mathematical or scientific turn of mind, continue all through life to enjoy a good detective story. It is possible for a young person to write a very good story of physical struggle; why is it so much harder to write a story that shows an interesting conflict of wits?

Exercise III. Bring to class the names of three good stories that you have read which involve mental conflicts. If you have read none, try for your supplementary work this month one of Conan Doyle's or Edgar Allan Poe's detective or mystery stories.

The finest type of narrative, the one that everybody likes all the time, is the story of spiritual struggle or conflict, of the effort that people make to *be* a certain kind of person, and of their success or failure. Perhaps, to take a familiar example, you have read *The Great Stone Face*, by Nathaniel Hawthorne. Or have you read *The Luck of the Roaring Camp*, by Bret Harte? There you will see the kind of conflict that goes on in the souls of most men and women. Why is this type of story more interesting to the average person than the other two types?

Exercise IV. Give the names of six stories you have read that have spiritual conflict in them. From the list of plot suggestions that you have gathered in the last few days, which are spiritual in type? Which kind are the others? If you have been studying in class a volume of selected short stories, name the kind of conflict found in each of these.

The thing that makes a narrative of spiritual conflict interesting is that it has a *theme*, or central thought about which the story is written. If you will consider George Eliot's *Silas Marner* as compared with Scott's *Ivanhoe*, you will see that it is possible to get much more interested in Godfrey Cass as a man than in Ivanhoe. This is because we are much more truly concerned with a man's fight to be a good man than with his fighting just to show how strong he is. The theme in *Silas Marner* is the power of a child in transforming a man's character; there is no central theme in *Ivanhoe*, since our chief wonder throughout the conflicts in the book is which man is going to prove the stronger physically. It is a credit to a man to win in a spiritual conflict; in the victory of Achilles over Hector there is less credit due Achilles, for he is simply born with greater strength. That is why most stories of physical and mental conflict usually introduce also some conflict of the soul. A far greater number of people will enjoy such stories.

Exercise V. *Extra credit.* Give the theme of each of the stories of spiritual conflict in the volume of short stories you are reading.

From your suggestions for plots already gathered, can you introduce into those which are physical and mental in type some kind of fictitious spiritual angle?

LESSON 12

Using Detail in Narration

Reread Lesson 24 (pages 329 to 331) in Part Two: Section One. Perhaps you have noticed that there are always

two ways of saying the same thing, of expressing the same idea, not only in description, but in narrating an event. Compare the pairs of sentences below.

1. The room was bright and warm.
2. The grate fire was burning and the sun was pouring in at the windows.

3. There was a handsome rug in the living room.
4. A great square of warm henna, of odd and attractive blues and pale golden tans, lay glowing in the patches of sunlight.

5. John got some snow on the rug.
6. John stamped his way across the lovely rug, shedding melting patches of snow from his boot-heels as he came.

7. His mother was sorry to see him so angry.
8. The light in his mother's face seemed visibly to fade as she watched him.

Which of these makes easier reading if you are reading for pleasure? If you were reading for information, why would the other be preferable? What is the aim in detail writing? What is the aim in fact writing?

Two terms are often used in connection with these two kinds of writing. We speak of the *imagination*, which is the picturing or imaging power of the mind; and of the *intellect*, the understanding or thinking power of the mind. Concrete or detail writing, writing that is based on impressions of the senses of sight, smell, hearing, and so forth, has a direct appeal to the imagination. This is easier for most people to understand than fact or general writing is, writing that appeals to the intellect. If you are reading a story of the World War, a story made up of impressions of the sights, the sounds, the various feelings created in the men who took part in the war, your *imagination* is actively absorbing and building up these pictures again; but if you

are reading a technical or fact treatise on the way the World War was fought, your *intellect* is slowly working to understand these facts, and later perhaps you may feel them if you will take the trouble to. The intellectual process is for most people more difficult and slow than the process of getting information through the imagination. In the former, we *know* of the war first, and then we may feel it if we can; in the latter, we *feel* the war first, and know of it at once because we have felt it. Why then do we not write everything in feeling or detail writing?

Exercise I. Make a list of the subjects you have taken in high school that need intellectual effort; a list of those that appeal chiefly to the imagination.

If the purpose of our writing is to convey information, to make one *know* a thing, we should use fact writing. But if our aim is to arouse the feelings, to please or amuse, we should always use concrete or detail writing. It is usually a quicker method of getting an idea, and it is always an easier one. The reason for this is that the imagination is the part of the mind that really *likes* to work. Give it a suggestive bit of picturing to start with, and it will set busily to work building up a great many more pictures, parts of which are stored away in the memory. Speak of the "warm wet smell of the rain," and most of us have imaginations that immediately produce lilacs blooming, or birds twittering under the cornice. If the writer gets hold of the particular detail that suggests the most to the reader, he does not need to write so much, for the imagination of the reader will do the work of creating the experience. But if he writes baldly, "It is raining," the reader is bored, for his imagination has nothing to work with, nothing concrete

Two or three short settings might be based on this scene. What can you imagine happening here?

to start imaging or picturing from. He has to use his intellect on such a statement.

These two things we should remember in writing narration or description: first, we should not use fact writing, but should give feeling or sense impressions that will appeal to the reader's imagination; and second, we should not give too many of these sense impressions, since the imagination of the reader really enjoys working out most of them from a few sharply individual ones.

Exercise II. If you were writing a narration, how would you express each of these fact statements in concrete detail writing? Write out your answer for each in one or two sentences.

1. The weather was bad when he started for the street car.
2. The teacher was angry when the boy came in late.
3. He copied the answer from John's paper.
4. He looked guilty.
5. Mr. Moore noticed the boy's fright as he entered the office.
6. It was very quiet for a moment.

LESSON 13

Setting

One of the first things to consider in preparation for telling any kind of story is the setting, or the place or places where the events of the story are supposed to occur. Have you ever read a book late at night, and when you closed it to go to bed found that the place where the story happened was much more real to you than your own familiar room? The object in writing the description that accompanies a

narration is to make the sensations told of in the story more real and convincing to the reader than the sensations aroused by the place where he is sitting and reading. When we say of a boy that he has " lost himself " in a story and that he is " just living " it, we mean that the places and also the people and the events of which he is reading are more real and more convincing to him for the time being than his own daily life is.

Exercise I. Name six stories, or parts of stories, that have made you forget for the time being just where you were.

Study the following paragraph from Dickens's *A Christmas Carol.*

It was cold, bleak, biting weather; foggy withal; and he could hear the people in the court outside go wheezing up and down, beating their hands upon their breasts, and stamping their feet upon the pavement stones to warm them. The city clocks had only just gone three, but it was quite dark already — it had not been light all day — and candles were flaring in the windows of the neighboring offices, like ruddy smears upon the palpable brown air. The fog came pouring in at every chink and keyhole, and was so dense without, that although the court was of the narrowest, the houses opposite were mere phantoms.

Point out the different kinds of sense impressions you find here. Dickens must have lived through hundreds of just such days in London. What was he mentally doing as he wrote this? How did he *feel* as he was writing it? How does he wish you to feel as you are reading it?

It is not so hard to remove the reader from his own surroundings and into those of your story, if you have imagination. The way to write a setting that seems real is to remove yourself in spirit from the place where you are

writing, and to put yourself imaginatively into the place where the story happens. If you are sitting in your own room in the winter and writing a story of the camp where you were last summer, you must forget your room and the winter night outside and transport yourself to the camp in summer again. *Try to feel the place again*, the sights, the smells, the sounds of summer in the woods. Then *select the details* that you remember most vividly, the ones that seem the most clearly to tell of summer days in a camp.

That is probably just what Dickens did in writing the paragraph above. Perhaps he may have written this story in his comfortable, fire-lit home, yet while he was writing it his mind and heart were out on the foggy streets, and he felt sharply the damp winter chill of that Christmas Eve. How does he select the details or sense impressions, of people beating their hands, and the others?

Another way in which an author like Dickens makes us live in the written world he is creating is through his choice of words to express these details. He uses *specific* words. Reread Lessons 23 and 24 (pages 326 to 331).

The actual fact about words is that if you observed your camp scene, for instance, carefully last summer, and if you relive it strongly and feel it vividly enough as you are writing of it, you will find *the right words coming* to you. Try to cultivate the habit of *seeing specifically all the time*. Don't see merely a " bush " on your neighbor's lawn. See " a bridal wreath in bloom." If you are close enough, see " flat, yellow-white blossoms." Don't *hear* merely a " noise " outside; notice that it was a " crash like glass breaking." If you *observe* specifically all the time, what will be true when you need to *write* or to *talk* about what you have observed?

Exercise II. At the moment that you read this, you are yourself in a setting, you are yourself a possible character in a story. Name specifically ten sense impressions: things that you see about you, sounds that you hear, things that you touch or smell or taste — any details that you might use in writing this setting for a story. Make your nouns more specific by using adjectives with them; your verbs more specific by using adverbs that modify their meaning.

Careful selection of these parts of speech will help you to write or to tell in conversation interesting little stories: specific nouns and adjectives especially will make your description vivid, and specific verbs are invaluable if your description has motion. Specific verbs and adverbs make narration live. In the writing down of an action or motion, verbs are most helpful, especially verbals in *ing*, because they will also work as nouns or as adjectives.

Exercise III. Turn to the selection from Dickens's *A Christmas Carol*, page 446, and point out all the participles he uses, even in that brief description, to make vivid the motion of the objects he mentions. What specific nouns and adjectives do you find in the selection from Dickens?

Spelling

Prepare these ten words for written work to-morrow. Notice the underlined letters.

practice	inquiry	sufficient	bouquet
committed	budget	discretion	hygiene
enterprise			conferred

LESSON 14

Selecting Settings

Exercise I. Turn to the list of plot suggestions that you have been accumulating. In each case write down the kind of place or places, words such as *small village*, *railway yards*, *department store*, that should be described in case the plot suggestion were used as the basis for a narrative. Check all the settings that you have seen often or lived in, and, by the exercise of your imagination, could relive enough to write about interestingly. Indicate in some other fashion those that by a partial experience, by reading or by hearsay, or by a likeness to other experiences, you could do reasonably well. Put a cross beside those that you think you could not do at all well, that you could not picture for others because you have no sharp mental pictures of them for yourself.

Exercise II. Make a list of the places or settings that you know best, that you know well enough to use as backgrounds for convincing narration. Where have you lived: in what type of home, in what localities, city, country, or suburb? Where have you been employed? What kind of schools have you attended? Where have you spent your vacations? Where have you visited? What trips have you taken? Have you observed these places carefully enough so that you can imagine them again, and make some one else live in them? List these places to hand in.

Exercise III. Using one of the places listed in Exercise II, write a short paragraph of ten or a dozen lines that might be used at or near the beginning of a narration. Remember that there need not be many details. Select a

few that will give the *feeling* of the place, details of sight, smell, sound. Use all or any types of sense impressions. While you are writing, try to live in that place again, to feel as if you were there. Read these paragraphs aloud to the class.

LESSON 15

Setting to Indicate Time or Circumstances

What you have been planning and writing in the preceding lesson is a setting described for its own sake, a setting as a pure background for the action of the story. But a setting is a still better piece of work when besides creating an interest in itself as an experience of the senses, it also helps to tell the story by suggesting something of the time or the circumstances.

Exercise I. Besides giving you impressions of the senses, what do these two bits of setting suggest to you of the time or circumstances of the stories from which they are taken? Tell everything that is suggested to your imagination by these few details.

1

The lake lay shimmering under a pale gold sunset, almost absolutely quiet. Far up toward the point where the water was shallow and the reeds were thickest, the outline of Wurmser's boat was visible, anchored just this side of a log which projected sharply from the water.

2

On the edge of the mahogany dressing table lay the little Japanese comb, its mother-of-pearl inset gleaming in the electric light from above. For a moment the girl sat staring at the

curling red hair entangled in it; then she shifted her gaze to the wet flecks of snow that flattened themselves on the dark window panes at her left.

Exercise II. Using a front porch as part of the setting of a story, write a few sentences that besides describing the porch will indicate that it is late spring, and that the family living in the house is in moderate circumstances. Use details of sound, of sight, of smell, or other senses as you wish. Try to imagine yourself on the porch before you begin to write.

Assume that you are starting a story that happens on a pleasant residence street of your city. Suggest that the time is in the twentieth century, that the homes are those of well-to-do people, and that winter is approaching.

Using one of your own plot suggestions, write a few sentences of setting. Let them suggest something of the time and the circumstances that need to be known at the outset of such a story as you might write from the plot suggestion.

LESSON 16

Setting to Suggest Character

Setting or environment, besides being used to suggest something of the time or circumstances of a story, is even more helpful in suggesting character. From the second example given above, what can we conclude about the girl who owned the comb?

People have a way of revealing themselves through the things with which they surround themselves. We may not choose to live in a certain type of house or on a certain kind

of street; the accident of birth may decide that. But if an observer studies the things in the rooms in which we sleep and work, and the way in which these things are kept, he can usually make a very fair estimate of our character. These revelations of character through setting are very valuable to the writer. It is infinitely more interesting to the reader to show him the spilled powder on a girl's table, and to have him sniff the cheap perfume she uses, than it is to announce baldly the fact that she is careless and vulgar. *Why* is the suggestive method more interesting?

Exercise I. Name all the traits of character that are revealed by these brief environment studies.

1

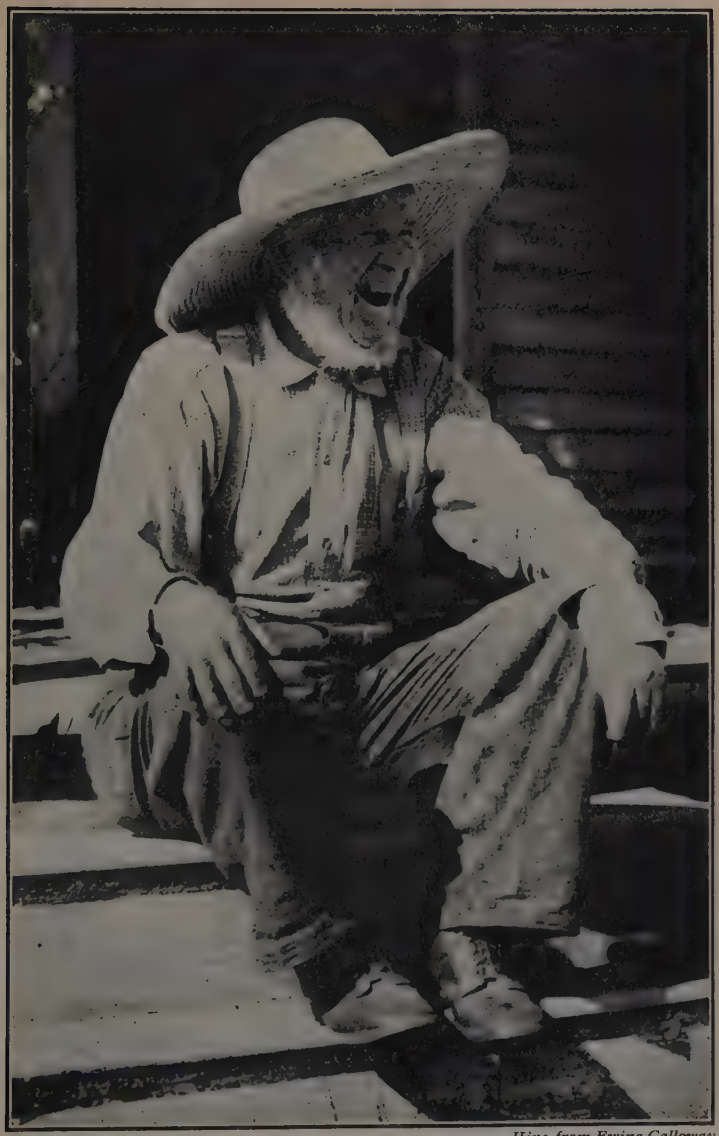
The little garden lay smiling in the sun. Quite weedless, immaculate, the rows of beets and lettuce and carrots marched back as straight as if planted with a plumb-line, as indeed they had been.

2

On the old-fashioned marble-topped table sat a white china pitcher filled with a gorgeous mass of larkspur and crimson peonies. Martin picked up the open book that lay beside it, and noted with some amazement that his new landlady had been reading Anatole France.

3

Sister was in the kitchen when I arrived unexpectedly by the backdoor of the flat. The odor of burned cake was so unmistakable that I glanced unconsciously at the sink, but it held only a medley of gaily-colored, unwashed china. The soiled orange and blue curtains above it were looped back for a breath of air, and held in place with one of the baby's large safety-pins.



Hine from Ewing Galloway

Jot down three or four suggestions for a character sketch of this man.

Exercise II. Write three paragraphs of about the same length as those on page 452, paragraphs that might be used as part of the setting of short narratives. Let the description in each case reveal a trait or traits of some character in the story, perhaps of a whole family. Can you write these to fit some of your plot suggestions? Can you use real rooms or homes or surroundings that you remember seeing?

LESSON 17

Oral Narration

These lessons on narration have had reference to the *writing* of narration. Thus far no *oral* assignments have been made. Does that mean that for these weeks you have had no practice in oral narration and description?

Spend a part of this afternoon or evening in listening to and analyzing the conversation of your friends or your family. Do you notice how much of it lies in *telling* daily happenings or events? How are these told? How do *you* tell them? Does your father have to drag from you a few bald and stupid fact statements about the day's happenings at school, or can you speak up and tell him some ordinary things in a detailed and interesting way? Turn to pages 61 to 63 and reread them.

Every time this term that you do an interesting piece of written work in description and narration, you are adding something to your ability as a conversationalist; you are making yourself a more interesting personality. If you try every day to feel and observe things more specifically, and every day put into practice *orally* a little of the theory

that you are learning for your written work, you will find at the end of this term that people will often stop to listen when *you* talk — that they will not begin to talk of something else before you have finished speaking. Begin to-day. When your father asks you to-night what you did in school to-day, don't mutter, " Nothing much," but tell him some small event concretely and specifically, and therefore interestingly.

Exercise. The teacher will divide the class into groups of five, one host or hostess, and four guests. The host will direct the conversation, and he and every guest will tell informally of some trifling event of the preceding day, insignificant in itself, but made interesting through *sense impressions.* The host will keep the conversation moving and will ask questions just as if he were having some visitors in his own home. Each group will finally vote on the best conversationalist, will give the host a grade, and the host will grade the other four pupils for the teacher.

LESSON 18

Character Revealed Through Appearance

After you have created a setting or background for the characters in a story, you must introduce these people to the reader; then let him listen to their talk; and he will wish also to watch their acts, just as he does when he is giving attention to the conversation and action in a play.

There are five ways of helping the reader know a character in a story — the first one by direct statement of fact, and the other four by suggestion. They follow:

(1) By making fact statements about the character, as "He was a selfish brother. Sometimes he was even cruel if he did not get his own way." Why is this method poor when used in writing that is supposed to interest? If you use this method in conversation, what do you unconsciously do at once to help out your fact statement?

(2) By showing the place where the character lives, or the things with which he surrounds himself, as explained in Lesson 16 (pages 451 to 454).

(3) By showing how the character looks, by giving a description of his face, hands, body, and dress.

(4) By letting the reader hear his conversation. His talk may suggest what he is like.

(5) Best of all, by letting his acts, the things he does, reveal him to the reader or listener.

Exercise I. Study the following sentences. What do they tell you about the character of the person described?

1

He was a snub-nosed, flat-browed, common-faced boy enough; and as dirty a juvenile as one would wish to see; but he had about him all the airs and manners of a man.

2

I curtseyed to a little blue-eyed fair man of youthful appearance, with flaxen hair parted in the middle, and curling at the ends all round his head. He had a little fiddle under his left arm, and its little bow in the same hand.

3

His mouth and chin, bristly with the stubble of a coarse hard beard; and his complexion . . . one of that kind which never looks clean or wholesome.

4

She was very pretty, exceedingly pretty. With a dimpled, surprised-looking, capital face; a ripe little mouth that seemed made to be kissed . . . all kinds of good little dots about her chin, that melted into one another when she laughed.

5

Dombey was rather bald, rather red, and though a handsome, well-made man, too stern and pompous in appearance to be prepossessing.

Notice that these are all taken from Charles Dickens, who loved to present people to his readers in this fashion. Some authors like one method, some another, but most writers use all five of the ways pointed out above.

Of the four *suggestive* methods noted above, which do *you* most often use? That is, how do you usually form and express your opinions about people, by seeing where they live, by studying their appearance, by listening to their talk, or by watching what they do, their everyday acts? In which do you most need practice? In which might people most easily fool you as to their real characters? Of all these methods of learning to know character, which, generally speaking, seems to you to be most reliable?

Exercise II. Study the features and build of the people about you, their faces, hands, feet, bodies, and other details, and write a descriptive sentence or two about six of them. Let each of these sentences reveal some trait or traits of character.

In addition to the training in oral and written English given you in these lessons on character, do you see why these are valuable lessons in everyday living? If you were

not born with an instinct to see character, if your judgment of your associates is often wrong, if you make mistakes in your estimates of people, pay particular attention to this group of lessons.

Exercise III. *Extra credit.* Write a descriptive sentence which by emphasis on some feature or trick of manner in a person will suggest the following characteristics.

1. Modesty.
2. Deceitfulness.
3. Energy.
4. Sullenness.
5. Jollity.

LESSON 19

Character Revealed Through Conversation

New Dresses

On their way home the Carsfield family met Doctor Malcolm, out walking with a black dog carrying his stick in its mouth. Doctor Malcolm stopped and asked after Boy so intelligently that Henry invited him to dinner.

"Come and pick a bone with us and see Boy for yourself," he said. And Doctor Malcolm accepted. He walked beside Henry and shouted over his shoulder, "Helen, keep an eye on *my* boy baby, will you, and see he doesn't swallow that walking-stick. Because if he does, a tree will grow right out of his mouth or it will go to his tail and make it so stiff that a wag will knock you into kingdom come!"

"Oh, Doctor Malcolm!" laughed Helen, stooping over the dog. "Come along, doggie, give it up, there's a good boy!"

"Helen, your dress!" warned Anne.

"Yes, indeed," said Doctor Malcolm. "They are looking top-notchers to-day — the two young ladies."

"Well, it really *is* Rose's colour," said Anne. "Her complexion is so much more vivid than Helen's."

Rose blushed. Doctor Malcolm's eyes twinkled, and he kept a tight rein on himself from saying she looked like a tomato in a lettuce salad.

"That child wants taking down a peg," he decided. "Give me Helen every time. She'll come to her own yet, and lead them just the dance they need."

Boy was having his mid-day sleep when they arrived home, and Doctor Malcolm begged that Helen might show him round the garden. Henry, repenting already of his generosity, gladly assented, and Anne went into the kitchen to interview the servant girl.

"Mumma, let me come too and taste the gravy," begged Rose.

"Huh!" muttered Doctor Malcolm. "Good riddance."

He established himself on the garden bench — put up his feet and took off his hat, to give the sun "a chance of growing a second crop," he told Helen.

She asked, soberly: "Doctor Malcolm, do you really like my dress?"

"Of course I do, my lady. Don't you?"

"Oh yes, I'd like to be born and die in it. But it was such a fuss — tryings on, you know, and pullings, and 'don'ts.' I believe mother would kill me if it got hurt. I even knelt on my petticoat all through church because of dust on the hassock."

"Bad as that?" asked Doctor Malcolm, rolling his eyes at Helen.

"Oh, *far* worse," said the child, then burst into laughter and shouted, "Hellish!" dancing over the lawn.

"Take care, they'll hear you, Helen."

"Oh, booh! It's just dirty old cashmere — serve them right. They can't see me if they're not here to see and so it doesn't matter. It's only with them I feel funny."

"Haven't you got to remove your finery before dinner?"

"No, because you're here."

"O my prophetic soul!" groaned Doctor Malcolm.

Coffee was served in the garden. The servant girl brought out some cane chairs and a rug for Boy. The children were told to go away and play.

"Leave off worrying Doctor Malcolm, Helen," said Henry. "You mustn't be a plague to people who are not members of your own family." Helen pouted, and dragged over to the swing for comfort. She swung high, and thought Doctor Mal-

colm was a most beautiful man — and wondered if his dog had finished the plate of bones in the back yard. Decided to go and see. Slower she swung, then took a flying leap; her tight skirt caught on a nail — there was a sharp, tearing sound — quickly she glanced at the others — they had not noticed — and then at the frock — at a hole big enough to stick her hand through. She felt neither frightened nor sorry. "I'll go and change it," she thought.

"Helen, where are you going to?" called Anne.

"Into the house for a book."

The old woman noticed that the child held her skirt in a peculiar way. Her petticoat string must have come untied. But she made no remark. Once in the bedroom Helen unbuttoned the frock, slipped out of it, and wondered what to do next. Hide it somewhere — she glanced all around the room — there was nowhere safe from them. Except the top of the cupboard — but even standing on a chair she could not throw so high — it fell back on top of her every time — the horrid, hateful thing. Then her eyes lighted on her school satchel hanging on the end of the bed post. Wrap it in her school pinafore — put it in the bottom of the bag with the pencil case on top. They'd never look there. She returned to the garden in the every-day dress — but forgot about the book.

"A-ah," said Anne, smiling ironically. "What a new leaf for Doctor Malcolm's benefit! Look, mother, Helen has changed without being told to."

"Come here, dear, and be done up properly." She whispered to Helen, "Where did you leave your dress?"

"Left it on the side of the bed. *Where* I took it off," sang Helen.

Doctor Malcolm was talking to Henry of the advantages derived from public school education for the sons of commercial men, but he had his eye on the scene, and watching Helen, he smelt a rat — smelt a Hamelin tribe of them.[1]

Exercise I. Study the conversation in the preceding selection. Tell what you gather of the characters of the two little girls from their conversation. Rose speaks once,

[1] From *The Little Girl*, by Katherine Mansfield. Reprinted by permission of Alfred A. Knopf, Inc.

Helen nine times. What sort of little girls are they? What do you surmise as to the character of Dr. Malcolm? Which of his ten speeches tell you most about his character? Do you know anything of Henry or of Anna from what they say? What of the grandmother?

Do you like this method of learning to know the characters? Of the other methods named, which are used in this brief selection? A story is more interesting if several methods of characterization are used, but every author has his favorite way of revealing character. What would you say Katherine Mansfield used most often?

Exercise II. Write a page or more of conversation with the necessary description and explanation included. Show two boys talking about a new suit, or two girls discussing a new dress. Begin this theme abruptly, as if it were taken from a long story you have written. Let the speeches suggest the kind of boy or girl speaking, without directly telling it. When you read this theme to the class, see how much the members can tell you about the character of these two persons. This will be a good test of your ability in observing how certain types of boys and girls talk and act.

Exercise III. *Extra credit.* From a short story you have recently been reading, cite five speeches that suggest the character of the speaker. Name the traits of character thus revealed.

Exercise IV. *Extra credit.* Bring to class four examples of actual speeches you have heard in conversation in the last day or two, and tell what trait of character you think each of these speeches reveals.

LESSON 20

Character Revealed through Action

Of all the ways in which other people suggest their characters to us, the most frequent and the easiest to understand is character as we get it through their actions. We notice a mother giving her year-old baby a spoonful of coffee instead of getting up to warm some more milk, and we conclude that she is ignorant or thoughtless or lazy; we watch a girl stammer and flush when she rises to recite, and we guess that she is timid; we see a boy slide past the fare-box in the car without paying, and we sum him up as a cheat. But when we put this boy in a story, we must *not* say what *we* think about him; we must simply show him sliding past the fare-box. Why is that so much more interesting for the reader? What does the reader want to do?

One of the most interesting things about people is that certain actions on their part may be interpreted in more than one way. The young mother above may be merely ignorant; the girl may be lazy and poorly prepared; the boy may have lost his pocket-money and hate to tell of it. We must tell our story so that it is apparent whether the action is a temporary feeling or mood; or whether it really indicates a definite and permanent characteristic. Study the following short story taken from *Yellow Gentians and Blue*, by Zona Gale.

Bill

Bill was thirty when his wife died, and little Minna was four. Bill's carpenter shop was in the yard of his house, so he thought that he could keep up his home for Minna and himself. All day while he worked at his bench, she played in the yard, and when

he was obliged to be absent for a few hours, the woman next door looked after her. Bill could cook a little, coffee and bacon and fried potatoes and flapjacks, and he found bananas and sardines and crackers useful. When the woman next door said this was not the diet for four-year-olds, he asked her to teach him to cook oatmeal and vegetables, and though he always burned the dishes in which he cooked these things, he cooked them every day. He swept, all but the corners, and he dusted, dabbing at every object; and he complained that after he had cleaned the windows he could not see out as well as he could before. He washed and patched Minna's little garments and mended her doll. He found a kitten for her so that she wouldn't be lonely. At night he heard her say her prayer, kneeling in the middle of the floor with her hands folded, and speaking like lightning. If he forgot the prayer, he either woke her up, or else he made her say it the first thing next morning. He himself used to try to pray: "Lord, make me do right by her if you see me doing wrong." On Sundays he took her to church and sat listening with his head on one side, trying to understand, and giving Minna peppermints when she rustled. He stopped work for a day and took her to the Sunday school picnic. "Her mother would of," he explained. When Minna was old enough to go to kindergarten, Bill used to take her morning or afternoon, and he would call for her. Once he dressed himself in his best clothes and went to visit the school. "I think her mother would of," he told the teacher, diffidently. But he could make little of the colored paper and the designs and the games, and he did not go again. "There's some things I can't be any help to her with," he thought.

Minna was six when Bill fell ill. On a May afternoon he went to a doctor. When he came home he sat in his shop for a long time and did nothing. The sun was beaming through the window in bright squares. He was not going to get well. It might be that he had six months. . . . He could hear Minna singing to her doll.

When she came to kiss him that night, he made an excuse, for he must never kiss her now. He held her at arm's length, looked in her eyes, said: "Minna's a big girl now. She doesn't want papa to kiss her." But her lip curled and she turned away sorrowful, so the next day Bill went to another doctor to make sure. The other doctor made him sure.

He tried to think what to do. He had a sister in Nebraska,

but she was a tired woman. His wife had a brother in the city, but he was a man of many words. And little Minna . . . there were things known to her which he himself did not know — matters of fairies and the words of songs. He wished that he could hear of somebody who would understand her. And he had only six months. . . .

Then the woman next door told him bluntly that he ought not to have the child there, and him coughing as he was; and he knew that his decision was already upon him.

One whole night he thought. Then he advertised in a city paper:

> A man with a few months more to live would like nice people to adopt his little girl, six, blue eyes, curls. References required.

They came in a limousine, as he had hoped that they would come. Their clothes were as he had hoped. They had with them a little girl who cried: "Is this my little sister?" On which the woman in the smart frock said sharply:

"Now then, you do as mama tells you and keep out of this or we'll leave you here and take this darling little girl away with us."

So Bill looked at this woman and said steadily that he had now other plans for his little girl. He watched the great blue car roll away. "For the land sake!" said the woman next door when she heard. "You done her out of a fortune. You hadn't the right — a man in your health." And when other cars came, and he let them go, this woman told her husband that Bill ought to be reported to the authorities.

The man and woman who walked into Bill's shop one morning were still mourning their own little girl. The woman was not sad — only sorrowful, and the man, who was tender of her, was a carpenter. In a blooming of his hope and his dread, Bill said to them: "You're the ones." When they asked: "How long before we can have her?" Bill said: "One day more."

That day he spent in the shop. It was summer and Minna was playing in the yard. He could hear the words of her songs. He cooked their supper, and while she ate, he watched. When he had tucked her in her bed, he stood in the dark hearing her breathing. "I'm a little girl to-night — kiss me," she had said, but he shook his head. "A big girl, a big girl," he told her.

When they came for her the next morning, he had her ready

and her little garments were ready, washed and mended, and he had mended her doll. "Minna's never been for a visit!" he told her buoyantly. And when she ran toward him, "A big girl, a big girl," he reminded her.

He stood and watched the man and woman walking down the street with Minna between them. They had brought her a little blue parasol in case the parting should be hard. This parasol Minna held bobbing above her head, and she was so absorbed in looking up at the blue silk that she did not remember to turn and wave her hand.[1]

Exercise I. Go through the story carefully, and point out all of Bill's acts that show character. Are there any that show mood? What characteristics of the three women mentioned are indicated, if any? By which of the four suggestive methods are these revealed? Is there any characterization of Minna? What method of making you know a character does Zona Gale seem to use most often? Does she ever make the mistake of telling you outright what kind of man Bill is?

Exercise II. Bring to class a short story that uses action very largely to suggest character. What other methods of characterization are used in this story? Be prepared to read aloud examples of each type.

Spelling

Prepare the ten words below for recitation to-morrow. Do not omit to write them out as you are studying them.

analysis	believing	indicted	guaranteed
disgust	arctic	solemn	friendliness
exclusively			cereals

[1] From *Yellow Gentians and Blue*, by Zona Gale. Reprinted by permission of D. Appleton and Company.

LESSON 21

Writing Narratives Which Reveal Character

Exercise. Write out in detail for to-morrow two brief incidents you have recently observed which reveal the character of some one concerned in them. It is impossible to tell anything of this sort well without putting in descriptive touches all along, details that appeal to the senses. Notice how Zona Gale does that. Keep adding descriptive bits as you tell the story. Sometimes it is easier to tell of action by means of a little conversation. Introduce some if you wish. When you have finished, ask yourself some questions about your composition. Have you remembered to use specific words? Have you used details that appeal to several of the five senses, not merely to the sense of sight? Are you varying the kind of sentence you use, in length and in form?

Use simple familiar incidents such as happen every day in your home, in the schoolroom, in games after school, in your social meetings. The following is the type of suggestive incident told by high school pupils.

Father came in ten minutes later than usual, and we were all ravenously hungry. The dining room was hot, and one of the twins kept complaining that a fly buzzed at him. Finally Martha got the fly-swat and slapped the offending insect.

"I brought your slippers down, Father, and there's a fan on the buffet," she called to Father as he went to wash his hands.

"The evening paper is on your chair, Dad dear," said Betty. "*I* brought it in for you." She showed her dimple in a smile at Father, and sat down in her chair next to him. Martha brought in the steak she had been broiling, and the potatoes, and Mother followed with the green peas in one hand and the teapot in the other. Betty had neglected to pour the water, so Father sent me out for that.

After Father had finished serving the dinner, Betty reached over and pinched his ear. "Give me a quarter for the movies to-night, Dad dear," she chirped. "Martha said she'd do the dishes alone to-night if you'd let me go. Helen Simms wants me to go with her."

Father looked at Mother, and Mother looked just once at Father. Then she spoke rather grimly.

"You may do the dishes alone to-night, Betty," she said. "Martha got most of the dinner while you slipped off with Helen. Father is taking Martha and me for a drive over to the beach to-night, and for a swim later."

I turned to look at Martha, who was cutting up meat for one of the twins, and that girl was actually looking a bit unhappy!

What traits of character are shown by the people told of in this incident? Is there enough description? What traits of character are to be suggested for the persons in the two incidents you are writing for to-morrow? How are they to be suggested?

LESSON 22

Specific Words in Narration

When you read your incidents aloud in class yesterday, or when you perhaps heard your teacher read them, how did they sound to *you?* Were you satisfied with the *words* you had used? Had you described specifically the things that the class, through you, ought to see and hear and touch and smell and taste? Had you used specific words to express the action, the movement, the things that happened? Have you been trying since you studied Lesson 13 (pages 444 to 448) to observe things specifically, in order to get specific words to come naturally to your mind?

Perhaps you do not really *know* enough specific words to

match the specific things that you see. We all have two vocabularies, one of which is made up of words we recognize in *reading*, but never use ourselves; the other is the vocabulary we use in *writing* and in *speaking*. Especially during the period of our lives that we pass in high school, we ought to be working to enlarge the latter vocabulary, so that we may have more and more words to match the things we see, and because we see them, may need to talk and write about them.

Practice reading aloud occasionally from your supplementary book, so that you hear your own voice *speaking* the words that are merely in your reading vocabulary. Repeat any that you think you might like to use. Make impromptu sentences containing these. Perhaps to-morrow you may use them without thinking, if you deliberately think of using them to-day.

Listen to the words that people about you use, especially people who are better educated than you are, and consequently have larger speaking vocabularies. From whom can you learn to use new words? Go over your associates with this in mind, and then listen every day for words that you would like to adopt. Use them deliberately; you have a right to them too. Get rich in words; there is no excuse for poverty in vocabulary.

Go back to Lesson 23 (pages 326 to 329), and reread the paragraph on the study of synonyms. Use a library reference, a copy of Roget's *Thesaurus*, for instance, if you do not own one, and pick out vivid and lively new words in place of some of the flat and dull ones you are using.

Exercise. With the question of lively and interesting specific words in mind, prepare to tell to-morrow an oral

incident which will reveal character. Make this preparation at home. Take this incident from the supplementary book you have been reading. Read the incident over two or three times and then tell it aloud in your own words, bearing in mind the specific words that the author uses at certain points. If you like these words, make them your own by using them.

If you can get some member of your family to listen to you, ask for criticism. Is the story as you tell it an interesting one? Do you show any traces of the *and-a* habit? Are your sentences complete ones? Have they some variety? That is, are some simple, some complex, and some compound? Do some ask questions and some make statements?

An oral theme, carefully prepared, takes perhaps more of your time than a written one. Prepare this theme carefully. Oral themes, carefully prepared, help to improve your written work.

LESSON 23

Conversation in Narration

It is important in telling stories to be able to write good conversation. Study again the conversation in the selection from *New Dresses* given on pages 458 to 460. There are two questions that one may ask whenever he is called upon to criticize conversation in a story.

The first and more important is this: Is it *natural?* In the selection above do the little girls talk like the little girls you know, and do the parents talk like parents? What is the difference between the speeches of Helen and of Rose?

How will you arrange yourselves for class conversation?

Keystone View Co.

There is perhaps one speech of Helen's that does not ring quite true; which one is that?

Secondly, is the conversation interesting, and has it a point? In other words, does it carry on the story, and get the reader somewhere? Can you see that in the selection above the author is leading up to something definite? Is there some reason for telling the reader what these people say? Are you interested in knowing what each one is going to say next? Would you like to have more of the story given?

Consider the conversation in the supplementary book you are reading for this month. Do the people speaking sound like real people as you know them? Is their talk *natural?* Has it any *point?* Is it leading on to something?

What of the conversation in the story *Bill*, by Zona Gale? There is very little of it, but do the speeches of the characters sound natural? That is, do they fit the kind of person who gives them? Explain why you think each one natural, if you do.

Exercise. Bring to class any book which you think contains good conversation, and be prepared to read aloud a selection to prove it. As you read this, point out speeches that seem to you to sound natural, and read enough of the selection to show that the conversation leads up to something, and has some purpose or point.

Spelling

Prepare the ten words below for blackboard work for to-morrow.

eminent	choir	nationality	unanimous
compromise	congratulations	twelfth	routine
planning			canvas

PUNCTUATION AND CAPITALIZATION

LESSON 24

Punctuation of Conversation

How well do you remember the punctuation of conversation? It is really very simple, and you can always turn to pages 458 to 460, to the selection from *New Dresses* for the things that puzzle you. But perhaps it will be well to review the chief points once more before you try to write.

Go over each speech in the selection, and notice in every case the punctuation at the end. What four marks do you find used for end punctuation of conversation? Explain the mark used after, "Oh, Doctor Malcolm!" and "Helen, your dress!" Why not use the period there? Why use the comma at the end of the speech, "Well, it really is . . ."? What is the relation of that speech to the "said Anne" that follows? What is the natural explanation of the mark after, "Haven't you got to . . ."? How does repeating your speeches aloud as you are writing help you to punctuate correctly? Why is the speech, "Of course I do, my lady," naturally followed by a period?

Two uses of the comma come into play constantly while one is writing conversation. The first is the comma in direct address. Words in direct address should be separated from the rest of the sentence by a comma or commas, as, "Helen, your dress!" Find several other examples in this selection.

Introductory words, phrases, or clauses should be separated from the rest of the sentence by a comma, as for example, " Oh yes, I'd like to be born and die in it." Why are examples of these two rules so common in ordinary conversation?

Another mark frequently used in ordinary conversation is the dash, which usually indicates an interruption or an abrupt change in the expression of one's thought. Notice that Helen says, " It's just dirty old cashmere — serve them right."

Observe the use of quotation marks. The simplest and easiest way to get these marks in the right places is to remember that *everything* directly spoken must be enclosed within quotation marks, even if the speech is separated into parts. Notice two of Helen's speeches, and those of several of the other characters. Where are commas and periods placed in relation to quotation marks, at the end or within the quotation marks?

If one of the characters in a narration quotes what somebody else has said, the quotation is inclosed in single quotation marks instead of double; as when Helen says, " tryings-on, you know, and pullings, and ' don'ts.' "

It makes much more interesting reading and it gives better pictures if the word *said* is not used too often in the recording of conversation. Notice that Dr. Malcolm " shouted " and Helen " laughed." Point out all the other substitutes for *said* in this selection.

The paragraphing of conversation is an easy matter. Study the selection again to see on what principle the author begins a new paragraph. Why is the conversation so much improved by the introduction of descriptive action, such as " stooping over the dog "? Point out the good

bits of descriptive action that you find in this selection. What do these do for the reader?

Exercise I. Test yourself on the punctuation of conversation by writing out the following selection from one of Dickens' novels, introducing the proper marks of punctuation and capitalization as you are copying it. Correct this work in class by exchange of papers, the teacher reading the selection aloud and indicating the proper punctuation.

. . . At length however with the assistance of Mr. Weller the unfortunate skates were firmly buckled and screwed on and Mr Winkle was raised to his feet

Now then sir said Sam in an encouraging tone off vith you and show em how to do it

Stop Sam stop said Mr Winkle trembling violently and clutching hold of Sams arms with the grasp of a drowning man how slippery it is Sam

Not an uncommon thing upon ice sir replied Mr Weller hold up sir

This last observation of Mr Wellers bore reference to a demonstration Mr Winkle made at the instant of a frantic desire to throw his feet in the air and dash the back of his head on the ice

These these are very awkward skates aint they Sam inquired Mr Winkle staggering

Im afeerd theres a orkard genlmn in em sir replied Sam

Now Winkle cried Mr Pickwick quite unconscious that there was anything the matter come the ladies are all anxiety

Yes yes replied Mr Winkle with a ghastly smile Im coming

Just agoin to begin said Sam endeavoring to disengage himself now sir start off

Stop an instant Sam gasped Mr Winkle clinging most affectionately to Mr Weller I find Ive got a couple of coats at home that I dont want Sam you may have them Sam [1]

Exercise II. A short conversation may be composed in class and written on the blackboard to-morrow, each pupil as he is called upon composing and writing a speech.

[1] From *Pickwick Papers*, by Charles Dickens.

LESSON 25

Writing Conversation

Select some subject that might be discussed in your own home and have perhaps four different members of your family, or four of your friends, talk it over. Include yourself in this group, if you wish to do so. Discuss such a subject as moving into a new house, a motor trip that the family might take together, your spending money, table manners, the purchase of a radio, a very poor report card, which one should go to the store, or other questions. Let the speeches of each person show some slight difference in character. Write about two pages, or until the characters have talked enough to show that they are different. What are the two characteristics of good conversation that you must always keep in mind?

Repeat the speeches aloud as you write them to see if the person speaking would say the thing you are having him say. Ask yourself, for instance, "Would a *boy* say that?" or "Would that particular boy say that?" Remember that most speeches in ordinary conversation are rather short. Does one of your characters perhaps interrupt another occasionally? Does one perhaps ask a question instead of answering one? Do they always answer right to the point? In other words, are their speeches *natural?*

If you were attending the performance of a good play, you would hardly wish to listen to the speeches of the characters without seeing them; you would not wish to face a perfectly dark stage. Similarly, when you read a story, you do not wish to be kept in the dark as to how the characters look and how they are acting as they talk. As

you write, therefore, introduce descriptive action frequently. Study the selections in Lessons 19 and 20 (pages 458 to 465), to see how that is done. Try to *see* your characters as you write, and *watch* them as they are talking. Try to put down on paper the way they look and act as they are speaking.

Make your speeches colloquial rather than literary. If you do not know the meaning of the word *colloquial*, look it up in the dictionary. If you are introducing the kind of character who might use slang or ungrammatical expressions, here is one place where it is permissible to introduce such phrases into a composition. But be sure that it is your character who speaks ungrammatically, and not *you*. Start this theme abruptly, without preliminary explanation.

Watch your punctuation and your paragraphing, and if you are at all in doubt, study the selection on pages 458 to 460 for help.

READING

LESSON 26

Oral Report on Supplementary Reading

Report orally to-morrow on one of your supplementary reading books, using the following expository outline for a four or five minute talk, if the book selected is a novel. Fill in subheads according to your own book, and copy the whole outline on cards to refer to as you are talking.

I. Reasons why you think other people might like to read this book.
II. Type of plot.
  A. Spiritual conflict.
  B. Physical conflict.
III. Setting.
  A. Where located.
  B. How introduced by the author.
IV. Leading characters.
  A. A sentence characterizing each one.
  B. General type of characters.
V. Conversation.
  A. Is it natural?
  B. Is it interesting?
VI. Summary of plot in a half dozen sentences.
VII. Incident most interesting to you.

If you have been reading a collection of short stories, select those that in your opinion are the best two in the book, and outline each by using the first six heads above.

PARTS OF SPEECH

LESSON 27

Written Test in Correct Usage

Before you write any more narration, test yourself on the sentences below, which are based on the material given on pages 405 to 429. Some of these sentences are correct, some are not, and some have blanks to be filled in. Write them all out, making any necessary corrections.

Do not ask any one else for the correct form if you are in doubt. Look it up in one of the lessons. The object in this test is not to get a certain grade; the object is to have you find out in what particular direction you need training. The teacher will read the correct form in class to-morrow, and you should mark your paper in class for yourself before handing it in. If you find that you need practice on some special points, ask your teacher for special help in eradicating these errors. In a few weeks a second test will be given in class, without preparation. If you prepare this lesson honestly, you should pass the second test, which will be graded by the teacher.

1. Mr. Stone already did the trick before you taught it to him.
2. The surgeon says that he (shall, will) perform the operation to-morrow.
3. I am writing to Mother every morning.
4. I wish I were a millionaire just for one day!
5. The south wind blew in the window of the living room where she is sitting. It smells of apple blossoms and new clover.

6. Father often wishes that there was another boy in the family.

7. He had been riding on the running-board for several miles when we met his father.

8. It was foolish to try to hurriedly read *Green Mansions*.

9. My son (shall, will) never attend a college with such a reputation as that.

10. Neither the maple nor the tulip tree are entirely free from pests.

11. A secretary and treasurer (was, were) elected at the last meeting.

12. I (shall, will) order the coat in a larger size if you wish it.

13. I'm going to lay down for an hour before I start for the parade.

14. The fact that women are not physically strong does not prevent them holding many mechanical jobs.

15. Martha suddenly found herself near the new thirty-story telephone building walking along like one in a dream.

16. I shall probably not leave until Thursday, but I will start earlier if you wish it.

17. If the new maid (was, were) thoroughly honest, would she be so talkative and glib?

18. When the President finished speaking, Mr. Stone said he (would, should) be glad to help us raise the money.

19. It is I who —— the guilty party.

20. A radio expert told me there's only three good machines on the market.

21. The leaves on the old oak turned red when Eric came home.

22. I set there an hour before you came.

23. We (shall, will) be late if you don't hurry with your dressing.

24. His uncle and he was the first to get off the train.

25. "That don't seem right," John answered. "Will we work it again?"

26. Miss Graves got off the next street car wearing a green hat and a red sweater.

27. Either lobster or crabmeat make a delicious but indigestible salad.

28. The crowd (is, are) moving on toward the merry-go-round; all the boys are laughing.

29. The grocer set the box of fruit near the stool where I had sat so long.

30. Mabel's husband was able to emphatically deny that statement.

31. I heard that old story of him inviting them on a lake cruise.

32. The telegraph operator said that he (would, should) send the message at once.

33. A black and a white cow —— standing near the barnyard gate.

34. (Shall, Will) the boy rake the lawn for me on Saturday?

35. There's only two more days in which to finish my chair for the exhibit.

36. If her sister (was, were) only as clever as she is handsome, she might do the office work.

37. The three overdressed children and the immaculate little nurse was standing on the front steps.

38. Each of those girls (has, have) had a small legacy left her by a distant cousin.

39. It is we who are responsible for the loss of your money.

40. This snapshot certainly don't flatter you.

41. There's thirty-two men down at the landing, all looking for work.

42. Hanging to the bough of the Norway maple, I saw a large squirrel.

43. Either basket ball or tennis are too hard on your heart.

44. The doctor says that measles aren't especially disagreeable; is that true?

45. Don't she want some hot chocolate after that cold ride?

46. Being born in Yonkers, Mr. Simms told us Californians that he was a New Yorker.

47. A large party, including two Indian guides, (was, were) just entering the pass as we came out.

48. Everybody in this room is to stay in their seats until the bell rings.

49. Ginger ale, along with a large helping of ice cream, is what I want this minute.

50. The lecturer in physics was illustrating the fact that the quality of a sound depended on wave form.

LESSON 28

Oral Test in Correct Usage

To test your eradication of errors in speech as well as in writing, your teacher will give to-morrow a test in oral usage. Prepare and bring to class a sheet with numbers up to fifty, leaving space for one-word answers. Your teacher will read aloud to you fifty sentences. Each of these will contain two word choices, as "I have been (laying, lying) down." Repeat the sentence to yourself, make your choice at once, and write the correct word in the numbered space. If your ear is well trained, the time allowed for your decision and the writing of the word should be approximately fifteen seconds. Do not make erasures and alterations. If you find that necessary, your usage is imperfect, and you need further study. Remember that the object of this is not to get a good grade, but to find out for yourself whether you really do speak correctly.

In preparation for this test, take your inventory notebook and study orally the corrected form of your own particular errors. Review again pages 405 to 429, if necessary, as well as the material suggested in Lesson 29 (page 339).

Make your preparation *orally*, if possible, so that your *ear* will become accustomed to the sound of the right form.

NARRATION

LESSON 29

Making a Simple Plot

By this time you should have collected a number of suggestions for plots, moments which show conflict; situations which make you feel that there might be a story in them if you found a series of events that led up to them, or if you made them the beginning of a series of events which end interestingly. For instance, in the story *Bill*, pages 462 to 465, what do you think might have suggested that series of events to Zona Gale? Where did she get the initial idea? Was it perhaps from seeing some one like Bill doing the cooking for his baby? Or did she see a patient in a doctor's office hearing of his disease and impending death? Or perhaps she heard of a man giving away his beloved child, without even a goodby kiss? No doubt her coming upon some such an incident made her create the other events that make up the plot. One is not often lucky enough to discover a good story *whole*, so that it can be told just as it actually happens.

Suppose we take up one of the sample conflicts or situations that you may have on your papers. There is in a class collection of this sort usually one that deals with the experience of nearly drowning. This is a physical conflict that can be made very interesting if the writer has actually experienced the sensations that go with it. Let us suppose

that one of you has very nearly drowned, but has been rescued in time. How do we make a complete plot for a narrative from this? If you have not had this experience, have you perhaps been in some other situation of great danger?

If a plot is a series of related incidents leading up to a definite climax, where does the drowning belong in this series, at the beginning, middle, or at the end? The drowning is certainly dramatic enough to be used as a climax and to be placed near the end of your story. What kind of boy or girl are you going to use for your central character, or the person who undergoes this physical conflict? Is he to be like you? Are you going to write the story in the first person, or as if it were about somebody else? Decide what kind of person your hero is before you begin to plan your story, because he will make your plot run a certain way. Is he stubborn? Does he like to have his own way? How did he happen to think of going swimming? Are you going to have anybody with him, or does he start off alone? What other people will appear in your story? Where shall one first see him and what shall he be doing? What will gradually determine him to go swimming? What does he do, and, more important, what does he think as he is drowning? How is he going to be saved?

Different people will answer these questions differently — various plots can be built by different pupils from the same suggestion. Here is what one decided on.

At the breakfast table Henry suggests that it is warm enough to go swimming. Henry is the sort of boy who grows more determined in the face of opposition. When his father answers that it is far too cold for swimming, and that he is on no account to go, he feels injured, although he has not really thought of going. On his way downtown he meets a friend Bert, to whom

he tentatively suggests going, but Bert replies that he has a perfectly prepared algebra lesson and wants to recite. Henry hasn't a perfectly prepared lesson, and that suddenly seems to him a good reason for going. A little farther on, he slips on the sidewalk in a scuffle with Bert, and soils his shirt cuff and sleeve so badly that he hates to go into the school. He sees a group of girls laughing at him, and goes slowly on toward the swimming pool, over a mile from town. It is entirely deserted at this hour. He sits a while on the bank, and finally decides not to go in; but as he is turning to go back, the sun comes out with unexpected warmth. He undresses slowly, enters the pool, is seized with a cramp, and is saved at the last moment by Bert. Bert has slipped away from school to come out as soon as the algebra class is dismissed.

This is the plot of a simple narration stated in a few words. Criticize it. How would you have handled it? Do you see how you can do much the same thing with any of your own plot suggestions? Any kind of situation, any kind of conflict, may be treated in much the same way. Get your conflict in mind first; then decide on your leading character. Get him or her firmly in mind and try to feel that you *know* him before you begin your plot. If your suggestion has a real dramatic climax in it, imagine some events which would very naturally lead up to this high point, and which would explain how it all happened to your hero. Or if your suggestion seems like the beginning of a story, imagine the events which, through their connection with your central character, would *result* from the conflict you have in mind.

Exercise. Taking one of your simplest plot suggestions, write out a short narrative plot similar to the one given above. Discuss as many of these plots in class to-morrow as the time will permit, the pupils giving suggestions as to naturalness of plot, truth of character, interest, and other points.

Spelling

Prepare the ten words below for a written recitation to-morrow. Notice especially the word *disappeared*, which tests show to be a stumbling-block to a great many students.

petition	prominent	summoned	preliminary
disappeared	consequence	cruising	communication
strength		breathe	

LESSON 30

Developing a Plot

Somebody has said of story telling that it consists of three parts: first, one tells how somebody gets into difficulties or conflict; second, how he tries to get out of his difficulties; third, how he does or does not get out. In making these little plots after we have happened upon a conflict, we get a certain kind of person definitely in mind, create some difficulties for him, and then watch him get out. The difficulties in the story are always a test of the hero's strength, physical, mental, or moral.

Try another sample plot suggestion. We happen to know of a freshman high school girl who gave up having a new winter coat in order that her brother, a senior in the same school, might have a new suit. Is this near the end or climax of a story, or is it the beginning? From what we know of freshman girls, it was probably a decision so important and dramatic to her that it is worthy of standing as the high point in a story. Would you tell the story from the point of view of the girl or of the boy? Try to figure

out the two types of characters. Suppose that the girl is eager to get into school life, a little timid, studious, and with a great deal of secret fondness for her brother. The boy may be good-hearted, but somewhat arrogant, undemonstrative, socially inclined, but constantly held down by lack of money during his high school career. Which would make the more interesting figure as the hero of the narrative?

Suppose we tell the story largely from the boy's point of view. What would make him want the new suit? What are some urgent reasons for new clothes at the beginning of one's senior year? What other characters must be introduced? Obviously there are one or two at home, and probably one or two at school. He must want the suit very, very much. What combination of character and circumstances must make him so desire it? How and where had you best begin the story? What about his efforts to get the suit? What settings may be used in this story? Should the boy know what his sister has done? How would such a boy react to success in getting his way? Should he ever be told of what his sister has done? How will he take that news? Here is one plot worked out from this suggestion.

James is getting ready to leave school at night when Evelyn, one of the prettiest and most popular of the senior girls, invites him to a party at her home the next week, along with the most prominent members of the senior class. His sister admiringly watches them talking together. James eagerly stammers an acceptance, although fully aware that his only suit is far too shabby for even this informal party. That night he implores his mother for a new suit now instead of two months later, but does not give a definite reason for his request. She flatly refuses. The next afternoon he tries to find some work that he can do in the evenings. Failing in that, he that night appeals to his

father for the suit. The father also refuses. His sister suspects his predicament and tells her mother to put off getting her a new coat this month, and to give him the money for the suit now, without telling him where she got it. The mother does so. When he is dressed and ready to start the night of the party, he criticizes humorously the dress his sister is wearing and the way her hair looks. She suddenly weeps, and he calls her babyish. That night his mother stays up until he returns, and tells him how he really got his suit. James goes slowly up to his sister's room, but can say nothing when he gets there.

Criticize this plot. Is that the way you would develop it? Is that a good conclusion? What would a boy like James do after hearing what his mother had to say? Why not have the sister suggest the sacrifice of her coat the first night? There are two good reasons. Give first the simple and natural one. Secondly, can you define **suspense** as applied to narration? To keep your reader in a kind of mental uncertainty is the best way to keep him interested. He may be fairly certain how the story is going to turn out, but he cannot help reading on to see. Do not let your climax come too soon — keep your reader in suspense for a while.

How many settings would you have to use in this plot? In how many main scenes would you write the story? Perhaps you would use five. What would they be? Does this plot require much conversation? Where would you use it? Which of the plots, this or the one in the last lesson, needs more conversation? Which needs the more description? Why?

Spelling

Prepare for written work to-morrow the following ten words. Keep in mind the fact that good work in a lesson

of this brevity means a *perfect* lesson, and a perfect score on the test at the conclusion of the lessons.

corpse	additional	competent	microscope
expensive	negative	ambulance	photography
congestion			finance

Exercise I. Discuss in class to-morrow more of the plots written for yesterday's lesson, trying by suggestions from the other pupils to build up together real and natural plots.

Exercise II. *Extra credit.* Tell the class in a dozen sentences or so the plot of some simple short story you have recently read, and point out the steps in the plot by means of which the author holds the reader in suspense.

LESSON 31

Writing a Plot in Detail

Prepare a second plot from one of your plot suggestions, and write it out in considerable detail. Preface it by a somewhat detailed description of your principal character. Every time the scene changes, indicate what sort of place you are using for the setting. Try to have every event leading up to the climax make the reader a little more interested; see that he is kept in suspense. How many scenes are you going to need for this plot? What other characters appear besides the hero? Would there be much dialogue or conversation in this story?

Read your plots aloud in class, and try to help each other with your criticisms. As the plots are read ask yourselves

questions of this sort. Does the story sound probable and natural? Has the author of the plot the kind of experience that would make the reader live the story as he reads it? Will the introductory scene be a good one? As the story progresses, is there an increase of interest in the plot, and some suspense? Do the characters correspond with the things they do? Is the climax a strong yet probable one? Would you like to rearrange some of the events, or does the order in which they occur sound like actual living? Is the conclusion sharply interesting and rather sudden?

As you are planning your own plot to-day, keep in mind these few general suggestions. You have already been told to get your suggestions for plots, if possible, from your own daily life. The very best stories written or told in the classroom have their start in home life. But never write of a character just as you know him. Make him fit your plot suggestion; exaggerate or change him a little to make him more interesting or dramatic. Most stories get their start in some true event, and they must always *sound true;* but they are usually better if one alters slightly either the circumstances or the characters to suit the climax that one has in mind.

Get your leading character well thought out, so that you know him well enough to know how he would act in certain situations; think over your dramatic climax and the way your hero is or is not going to get out of it; then try to decide just how this character probably got into this difficulty. That is one of the easiest ways to compose a plot, though there are other good ways that you may study later in your high school course, if you take up the short story form.

LESSON 32

Writing the Narration from the Plot

Writing out a plot for a narration means writing out an outline or brief summary of the narration in a few sentences. When you have worked out your plot and know what your characters are like, you should begin writing the story itself. This usually takes several days, as one has to give the details of the plot in concrete pictures, and that takes time and thought. This lesson will help you in writing out your story from your plot.

Practically every fact statement in the plot *must* be expressed in concrete detail or sense impressions. Instead of merely saying, "He went slowly on toward the swimming pool," one should, by a repetition of numerous concrete details all bearing on this fact, give the reader the feeling of being there with the boy. For instance:

Henry moved on rather languidly, his eyes fixed sullenly on the strip of cement walk before him, his heavy feet mechanically stepping over the cracks and fissures that seemed to grow more numerous as the outskirts of the town came nearer. Although it was early June, the buttercups and timothy that leaned far over the sides of the walk already shed the white dust of the road over his heavy dark-blue winter trousers. "Haven't even got a new spring suit yet," he reflected bitterly, as he passed old Mr. Moody's house, the last one on the street, and jerked petulantly away from the teasing thorns of the great crimson rambler that weighted down the garden fence.

As we learned when we were writing plots, a story should be told in scenes as a play is, and the scenes and settings should be planned out before we begin to write. The description and conversation and action should be told in concrete detail as above, but the time transitions, parts of

the plot not interesting enough to tell, should be filled in by simple explanatory statements. For instance, in the plot on pages 486 and 487, when we find the statement, "The mother does so," instead of telling in detail of the purchase of the suit, an uninteresting portion of the plot, we might write simply:

Molly did not come down as early as usual the next morning, barely in time, in fact, to hear the last gay shout from James in the doorway, "I'll meet you at three then, Mother!" But that evening when she came in late from Friendship Club, she plied him with eager questions, not noticing the touch of loftiness in his explanation, "Oh, it'll be out to-morrow; had to have the sleeves lengthened a bit."

These few sentences, one can see, will get one over to the night of the party without further detailing of the plot.

One should always spend considerable time working out the beginning of a narrative. A good opening paragraph catches the interest of the reader and often means that he will read on without effort, and with pleasure. If your opening paragraph is a poor and dull one, the teacher and pupils who are your audience will be prejudiced against your work at the start, and will still hold some memory of their first impression, even though the rest of your story be lively and entertaining.

There are several ways in which to secure interest in a narration at once. If you begin with description, it ought to be brief, interesting, and appealing through sharply suggestive details and wording. For instance:

The dining room was pleasant and sunny of a blue Monday morning, and looked out on a bit of park that now showed the vivid emerald green of early June. A great mass of bridal wreath came billowing up to the window in the warm wind, and the odor of grandmother's syringa blew in fresh and sweet.

But Henry had eyes and nose only for the table with its blue platter of ham and eggs, and he mentally commented that his father had, as usual, eaten most of the ham.

Or one may begin with action, if one wishes.

Mr. Flagg folded the morning paper, handed it to his wife, and shoved back his chair noisily. On his way from the coat-closet a moment later, he paused for an admonitory word to his youngest son.

Or many enjoy stories that begin with conversation, although there should always be some descriptive action accompanying it.

"I see by the *News* that we're in for a warm spell," commented Mr. Henry Flagg, Senior, and finished his glass of water before he rose. "Good we got that golden bantam in last night."

"Yes, indeed," Mrs. Flagg returned absently, her eyes on Henry Junior's plate. "Drink the rest of your cocoa, Henry, and *don't* eat so fast. The first bell hasn't rung yet."

Notice, however, that no matter how the narration begins, there must always be pictures or sense impressions to create in the reader the sensation of being present there with the characters.

As you tell the story and continue to picture details, you should be careful to foreshadow later events, to bring in casually any one or anything that you are going to need later in your story. For instance, Henry meets Bert on his way to school and asks him to join him in going swimming. When Bert arrives in time to save him at the end, we can see that this is just the way it might happen. But the ending would be improbable and absurd if Bert were some one who merely happened to come along in the nick of time, some one of whom we had never heard. A story always has greater reality if its later events are delicately

suggested or foreshadowed. Even the phrase "blue Monday" suggests the imperfectly prepared lesson mentioned later. The "warm spell" that Mr. Flagg mentions at the breakfast table makes the extreme heat of the sun spoken of later in the morning seem probable and natural. Try to foreshadow later events as you write.

Perhaps the part of the plot that needs attention most of all is the climax. Why would that be true? Why should there be more details given of the actual experience of Henry's approach to drowning than of any other point in the story? In the other plot, what is James' crucial moment, the most intensely interesting part of the plot? Be sure to spend a great deal of time on the climax of your story. For example:

In the midst of the blur that came on him with this intense and agonizing pain, Henry could feel himself slowly slipping down through the pale green water, that grew slowly darker as he sank. "This," he thought, in a dreadful panic of fear, "is a cramp!" And as he struggled desperately to rise, thrashing about with his arms in an unavailing effort to right his body, sudden unrelated thoughts thrust themselves through the great flood of fear that engulfed him. How yellow the buttercups along the walk that morning! He had not noticed them at the time. The yellow-haired girl who had laughed at him — she must be in the algebra class just now — no, the algebra class was over. What would Dad say to this? Dad was always talking! "Why don't I listen sometimes?" he groaned inwardly, and saw himself beginning to rise to the lighter green water again.

The conclusion should usually be brief, rather abrupt, and of such a nature as to leave a forcible final impression with the reader. Turn to the plot on pages 486 and 487. Is this a good conclusion for that story?

She lay asleep in the light of the street-lamp, which showed up with great distinctness the round freckled cheek and the

short tousled hair, as well as the damp little wad of handkerchief that lay beside her upturned hand. At the sight of that wad of handkerchief, James felt an unwonted, ashamed tenderness welling up in him. So that when the floor-board beside the bed creaked under his weight, and she opened round startled eyes, he could not say any of the graceful words of thanks and apology he had thought out as he talked to his mother. He only pulled the old comfortable closer round her shoulders, and planted an unaccustomed kiss on her left ear.

"G'night, Molly," he mumbled, and started for the door.

"Good night, Jim," she answered sedately, but he caught the note of sudden happiness, and knew that his wordless apology had been received as sent.

Coherence in simple narration is not difficult to attain, because *time* is the basis of the order used in telling a story. In novels with double or triple threads to the plot, it is harder to manage; but merely *telling what happened next* will give coherence and some degree of clearness to your class stories. It will be worth your while here to pick up some short story that you have been reading, and notice the words and phrases that are used to indicate the passage of time. You will find used not only innumerable connectives such as *before*, *till*, *while*, *as*, *as long as*, *as soon as*, *when*, *whenever*, *after*, *since*, but also dozens of adverbial phrases such as *soon after*, *a month later*, *the next year*, *from that time on*. Fortunately many of us use these almost automatically, but it is interesting to notice how naturally and clearly a good author indicates these time transitions. Pick up a book of short stories and spend five minutes finding the connectives and phrases that indicate time.

Common sense teaches most of us to observe **unity** in narration also, but it is not quite so automatic with the average person as observing coherence is. If you get your climax definitely in mind, and try in building up your plot

and writing your story to work always to that climax, you will not be very likely to introduce things that have nothing to do with the story. If you are in doubt as to whether or not you should put in a certain thing, ask yourself these questions. Do I need it to show the setting? Does it help out in portraying the characters properly? Does it lead up to the climax? The best rule of all is to work out your plot very carefully before you begin to write.

Begin in class to-morrow, after you have recited the spelling lesson below, to write out a story from the plot you wrote in Lesson 31 (pages 488 and 489). This will mean several days of work, as a plot of the length of that given on pages 486 and 487 should be developed into a narrative of two or three thousand words. Ask your teacher as you are writing in class to criticize your opening paragraphs. As outside work for the next day continue with the story, and use the class hour for conference and further writing.

Refer constantly, as you write in class and outside, to the chapters that deal with *setting*, to those that treat of the ways to portray *character* suggestively, to those on *conversation* or dialogue. Reread the chapters in last term's work on concrete descriptive writing and on specific words and figures of speech. Try to make this narrative the best thing you have written this term.

Spelling

Prepare the twenty words below for recitation to-morrow.

abbreviation	descent	indebted	divine
stationery	epidemic	maximum	Wednesday
essence	possibility	government	occupants
conference	inhabitant	continually	pneumonia
synthesis	maintain	peculiarity	administration

REVIEW OF SPELLING AND GRAMMAR

LESSON 33

Spelling Test

The teacher will dictate to you to-morrow the one hundred words which you have studied for spelling on pages 417, 426–427, 438, 448, 465, 471, 485, 487–488, and 495. Write the words. Nothing less than a perfect performance in spelling these words should satisfy you. Review them with especial care. A perfect test should entitle you to a final spelling grade of *Excellent:* one word missed, to a grade of *Good;* two words missed, to a grade of *Fair;* three words missed, to a grade of *Poor;* and any greater number should mark your spelling achievement for the term as unsatisfactory.

LESSON 34

Written Test in Correct Usage

The diagnostic test spoken of in Lesson 27 (pages 478 to 480) will be given to you to-morrow by the teacher. Review again pages 405 to 429 inclusive, on verbs and their uses, paying especial attention to the types of errors that you made in the test in Lesson 27. If you have honestly endeavored to eradicate the errors that came to your attention in that test, you should receive a creditable grade

in this. Papers that contain more than five errors should be marked unsatisfactory.

LESSON 35

Oral Test in Correct Usage

Another test to determine your progress in eradication of speech errors will be given you to-morrow. Reread Lesson 28 (page 481) for directions on preparing for this test. It will cover exactly the same types of error, and will be conducted in the same fashion as Lesson 28.

NARRATION

LESSON 36

Class Criticism of Narratives

While these last three tests have been given in class, the writing of the narrative should have progressed daily outside the classroom. Spend the time to-night in writing, and in class to-morrow read aloud to the other pupils portions of your work that seem to you to be fairly creditable. Remember that if they are concrete enough, if you saw the place and the people as you wrote of them, the story should place your hearers in the world of which you are writing; the tale should be moving enough that they will be, for some of the time at least, there with your hero.

LESSON 37

Revising the Narration

Spend one more evening in revising and copying your story, and bring it to class to-morrow. Study it with your inventory pages at hand, to see that none of your special errors appear in it. Read it slowly, sentence by sentence. Use the class period for further revision, and for conference with your teacher. Hand your story in at the close of the class hour. Can you feel reasonably proud of it?

LESSON 38

Oral Report in Supplementary Reading

The class hour to-morrow may be devoted to another oral report in supplementary reading. The class should again be divided into groups of five, with one host or hostess and four guests. Be prepared to talk about another of the books that you have recently read. Let your object be to interest your group in reading something that you have liked. Try to think out all the things about the book that will be of interest to your particular companions. You may get some suggestions for that from Lesson 26 (page 477). Perhaps you might compare your book with something else that you or your group have read.

The talk should be directed by the host or hostess, but you are at liberty to ask questions or to make occasional courteous comments. As in Lesson 17 (pages 454 and 455), the group will vote for the best conversationalist, and the host will grade the other pupils for the teacher.

NEWS WRITING

LESSON 39

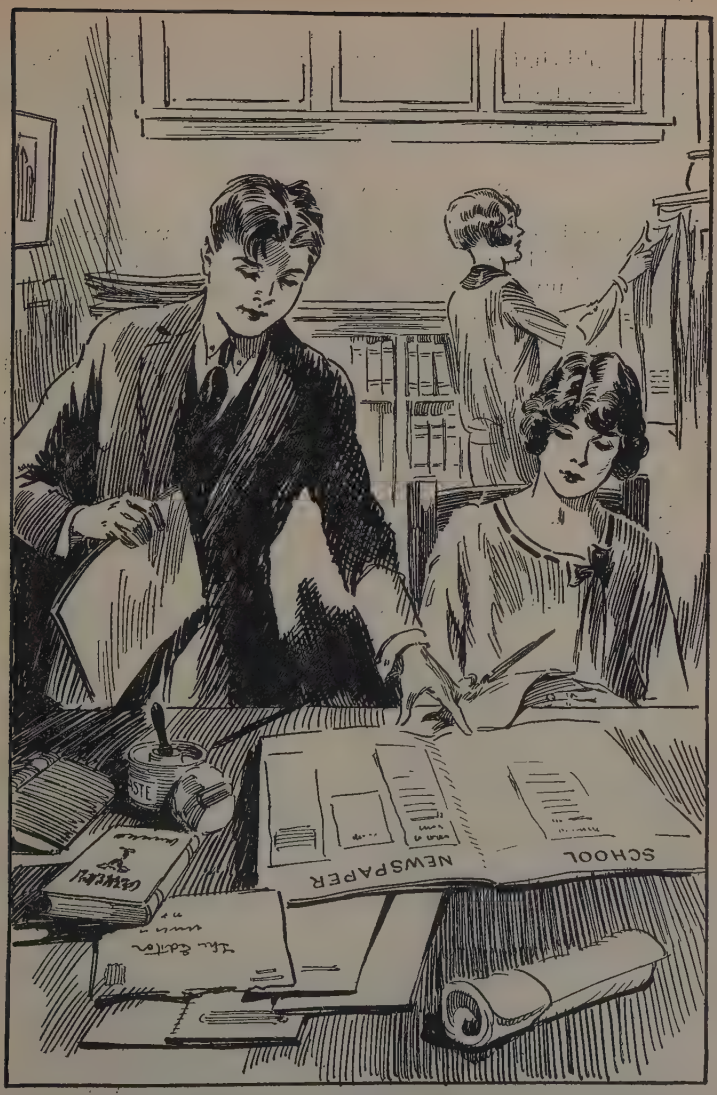
The Human Interest Story

Many pupils in those high schools that publish a weekly newspaper find some interest in contributing short articles to it. While only a few pupils can work on the regular staff and get weekly practice in news writing, it will make you all more intelligent and appreciative readers of your paper if you practice the writing of a few types, and perhaps do a little free-lance contribution. This lesson and the next will discuss two narrative types of news writing.

One type that most people enjoy is the *human interest story*, one kind of *feature story*. The term *feature story* is used to cover both narratives and expository articles, but the word *story* properly connotes narration.

A news story that besides giving the *facts* of an incident or episode, stresses also the *feelings* which are involved in the incident, the part it plays in human living, is called a human interest story. It follows all the rules for more extended narration: the interesting beginning, the occasional use of conversation, the increase in interest, the climax at the end, the use of specific words and concrete sense impressions.

Study the following example. It was written for *The Journal*, the weekly publication of the School of Education, Western Reserve University. The students had been



If you do not have a school newspaper, perhaps you would like to make one typewritten or mimeographed issue.

recently told that in teaching a new subject, an actual object illustrating the lesson should be used, on the theory that what the child sees, he remembers.

"Sweet Land of Liberty"

"Use visual material, girls; put life into the lessons you teach children. You'll never get anywhere unless you do."

We looked up from our notebooks with determination on our faces. Our minds were made up — we would bring material in for our very next lesson.

Next morning found us, bright and early, with our visual material at the end of a rope. We had decided to bring to school a live Eskimo dog — or at least it looked like an Eskimo dog — for our Eskimo project. Down the street we started to the car with Frisco, and luck was with us, for a car came along as soon as we reached the stop.

"Got a pass, lady?" yelled the courteous motorman, as we pulled Frisco in before the door closed.

"Pass? What for?"

"For the dog! Ya' think we run a dog wagon?"

"No. But — but we haven't a pass."

The bell rang; the car stopped; we got off.

What could we do? We could go home and bring Frisco down in the car. Back we started and soon were in the family car — we mean "tub." After a little less trouble than usual we started on our way. Down the road we went oblivious of everything. A traffic light shone out in front of us, but we drove cheerfully through its red glow.

"Say, girlie," bawled the traffic cop, who had been hiding behind a lamp post, "where ya' going? Are you another one of those non-stop fiends? Guess you want to see the judge."

"No," we meekly said.

"Well, don't try it again or you will."

Once more we were on our way and soon were following America's universal pastime, looking for a parking space.

"Here's one, Frisco," we cried, after a fifteen-minute search, "right between these two posts. We'll pull in here."

"Well, of all the dumb people! Don't you know a safety zone when you see one? Take that tub of yours out of there and park it up a tree."

"All right, all right," we said, and began our search again. Success comes to those who wait, and we finally found a place to leave the car.

Frisco jumped out and ran ahead. We ran after him, but found that a gallant stranger had come to our rescue.

"Where is this dog's license, madam?"

"At home. We were in a hurry this morning and —"

"Guess we'll have to take him with us," he said politely, and the next thing we knew our beautiful visual material was gone. Frantically we rushed into a drug store.

"Could we use your 'phone? We've got to call some one."

"Help yourself, sister, if you've got a nickel."

Disgusted, we left the store and walked forlornly into the school building. From out the transom of one of the rooms floated the sweet strains of *America* — "My country, 'tis of thee, sweet land of liberty —"

Do we have liberty? Is this a free country? Sure it is — not.

Such a human interest story is sometimes called a miniature short story. From your study of this feature story point out the various reasons why this is true.

The story of human interest is also often employed to present pathos. The more sensational newspapers use it in tales of the police court, of domestic trouble, of juvenile delinquency, and the like. Some of these "sob stories" really are pathetic, but many are only sensational and vulgar. High school newspapers confine their human interest stories to humorous and lively little episodes, largely for the reason that young people do not usually handle pathetic situations successfully; but partly for the reason that such situations are not likely to come to the pupil's notice in high school.

Exercise I. Write out a short feature story similar to the preceding one, using some incident in your high school career in which you have come into conflict with the powers

of law and order. If you have had no such experience, consult your teacher as to a suitable subject. Use the regular narrative devices recently learned by which one may make a story interesting.

Exercise II. *Extra credit.* If you, in school or outside, come upon a sad little story of poverty or illness, write it out according to the rules for interesting narration, but use assumed names. Try to choose your words with especial care, and to keep your story simple, appealing, and in good taste. Hand it in to your teacher for extra credit.

LESSON 40

The News Story

The most common type of news writing is the informative news story, a short narrative the aim of which is to give the *facts* of the news. These facts are told in such an order that they can be readily grasped in rapid reading. The aim in an informative news story, unlike all the narration that we have thus far studied, is to give information, to help some one to *know* something; the aim is not to interest the reader or to make him *feel* something suggested by the facts of the news item. A news story based on the material in the plot on pages 483 and 484 might read thus:

Henry Flagg, a sophomore in the North Winston High School, and the son of Mr. and Mrs. Henry Flagg of 38 Washington St., narrowly escaped drowning at Johnson's pond yesterday. He had gone into the water alone, was seized with a cramp, and, as he was going down for the third time, was opportunely rescued by Bert Storms, also a sophomore at North Winston High School.

Principal J. L. Jenkins of the high school has been investigating the accident, and has strongly urged that the high school students refrain from using the pond for swimming unless they go there in groups.

You will notice at once that the first sentence gives the gist of the story; that is, that the climax or point comes at the *beginning* of a news story, instead of at or near the end as it does in the other types of narration. The **lead,** or the opening part of a news story, discussed on pages 238 to 240, consists of one or more sentences that summarize the most striking features of the story. In a long story, a lead may cover from one to three paragraphs. The opening sentences of the lead answer the questions *Who? What? When? Where? Why?* and *How?*

Newspapers are usually read sketchily and rapidly. For this reason the typical news story has the most important or most emphatic part first. For the same reason, such stories should be concise; there should be no extra words. No personal comment on the news should appear in a news story.

Study this brief news story taken from the *Weekly Scarab*, published by the East Technical High School, Cleveland, Ohio.

CAP COMMITTEE MEETS

GIRLS DECIDE UPON NINTH AND TENTH PERIODS FOR DAILY MEETINGS

The members of the Cap Committee at a meeting last Tuesday decided that they would meet daily in Miss Rush's room, during the ninth and tenth period. All senior girls who can help the committee after school are requested to give their names to Miss Helen Sampson or any girl on the committee.

Lucille Davis, chairman, Ruth Rahe, Helen Dolan, and Mary Cartmell will cut the felt for the bellhop caps, which will be worn on Senior Day, June 11. Three hundred and eighteen caps will be needed for the June and August graduates, and they will be sold for thirty-five cents, in the bookshop.

Why should news stories be simply worded? Why should the paragraphs be rather short? How does the column width in newspapers also influence the length of such paragraphs? What questions are answered by the first two sentences in each of the stories above? Why would personal comment sound foolish in these stories? Can you cut out any superfluous words in them? If an editor finds that he has too much material for a page and must cut down some articles, where does he usually start cutting?

Exercise. Write a news story of two or three short paragraphs on some event that will shortly occur in your school. Ask questions of the person best informed on the event, until you get the necessary information for your first paragraph with the lead; then ask a few more that you may be able to give some minor details about the event in question.

LESSON 41

Editorials

The remaining lessons for the term will take up several types of exposition that you may need to use this year or next. As a preliminary to these lessons it might be well to review pages 109 and 110, so that you may get the purpose of exposition clearly in mind again.

The editorials in your school paper, and in some good

daily paper, should begin to be a part of your regular reading. Even a very brief study of the principles of editorial writing will help you to enjoy and appreciate them more, whether you succeed in writing good ones or not.

Editorials attempt to interpret, or form opinions on, the daily or weekly news. In a school paper the editorials should deal with topics which come up in the course of the school's activities, and which are of interest and importance to the majority of the students. The editor is supposed to mold student opinion without dictating to it, to suggest a way of looking at a certain thing, and to give some good reasons, backed up by facts, for doing so. Study the following editorial, published by the *Weekly Scarab*, East Technical High School, Cleveland, Ohio.

Hello, Freshmen

On the first day of school, some eight hundred new students entered this building.

Of course they were "green"; all freshmen are, and freshmen always will be until the end of time. This should not be held against them. It is up to the new students, however, to adapt themselves to the new school life as soon as possible, and it is only their failure to do this that should be held against them.

The sad part about it is that the upper classmen do not always reach out the proverbial helping hand. Sometimes it is considered smart to hinder the new students as much as possible.

The editorial written to freshmen is generally filled with so-called advice. Usually any advice that is applicable to freshmen is applicable as well to three-fourths of the other pupils.

Such advice in a nutshell can be contained in three brief statements. First, do a decent amount of studying. Failure of promotion cannot be compensated by success in other lines. Second, regard the teachers as human beings. They are not very different from yourselves. The old proverb may be changed to, "Teachers help those that help themselves." Third, join some good extra-curricular activities. Put effort into them and you will get some real good out of the time you put in. This

does not mean that studies should be neglected, but study alone may make one self-centered. Outside activities not only help one to meet people and be at ease while doing so, but they enable one to learn to coöperate with his fellowmen. These are some of the essentials to success.

Exercise I. What does the writer of this editorial do in the first paragraph? What in the second? What about the remaining paragraphs? What about the wording of this editorial as compared with those in the daily papers? Do you think it was written from an outline? Make a simple outline of it to put on the blackboard to-morrow.

The following are the general rules for writing an editorial. First, set forth the situation or the piece of news that occasions the writing of the editorial. Second, present the opinion that is the editor's interpretation of this situation. Third, give all the reasons from which that opinion might well be drawn. Does the editorial quoted follow these rules?

Some of the general rules for writing good clear exposition are well exemplified in the writing of good editorials. One should always in expository writing adapt the subject chosen and the way that subject is developed to the readers or listeners one expects to have. An editorial on "English" written for the *Weekly Scarab* should be a very different thing from one written for the *Boston Transcript*, both in the phase of the subject taken up, and in the words and sentences used to express it. You will hit the mark much oftener in all exposition if you keep thinking of what your audience or your reader can and will appreciate and understand. When you start to write on a subject, stop to think whether you are writing for experts in that subject, for people who know a little about it, or for people who know nothing at all about it.

Another recommendation you have had for good clear exposition is the use of a topic sentence at the beginning of a paragraph. Why is this advisable in an editorial? Point out the topic sentence in each paragraph in this editorial. Where are these sentences placed?

Reference has already been made to the use of an outline. It is impossible to write a good clear interesting editorial without planning in advance the main points of your composition. Why?

Exercise II. Bring to class to-morrow the best editorial that you can find in either an evening or a morning paper, or in a weekly paper if you do not have access to a daily. Point out the circumstances that led to the writing of this editorial, the point of view taken by the editor, and his various reasons for this point of view. How does the attitude of the editor affect the policy and the circulation of a paper?

LESSON 42

Writing an Editorial

Write for to-morrow an editorial of four or five paragraphs on some subject arising from your school interests. Consider these suggestions. What are some of the situations existing about the school that the students might remedy? Have you any strong convictions about conditions existing in athletics? Have you any suggestions concerning buildings or equipment? Have you any suggestions for bettering the relationship between teachers and pupils?

Make a simple outline for the editorial before you write it, and hand both in at the same time.

EXPOSITION

LESSON 43

Précis Writing

Do you belong to a departmental club at school, a society which features extra work in current events, in chemistry, in English, or in still some other subject?

A large part of the program of such a club is carried on by what is called **précis writing** or by oral précis. In a current events club you are sometimes called upon to give a summary of some article in the *Literary Digest* or *Time*; in an English club perhaps a brief account of some literary reviews from the *Atlantic Monthly*, as your part in the afternoon's program; in a chemistry or physics club you might give a digest of some article on a recent experiment or invention, taken from a scientific magazine.

The term *précis* literally means "cut off" or "cut away," and you may see its definition in that literal meaning. It is a short concise summary of a piece of writing, made by picking out the main points or ideas and expressing these in clear connected sentences.

The writing of précis is fine exercise for minds that are not clear and precise in their working. Those of you who have been put through comprehension tests in reading can see why this is true. Many of us read or study hurriedly, skimming over the long paragraphs if they look the least bit dull, not looking up unfamiliar words, or bothering to

think for a moment over the meaning of a sentence that we do not immediately understand. If we have to do oral or written précis, this hurry of ours shows up at once. We cannot make a good clear abstract of something that we have not really tried to understand.

Since the exercise for to-morrow is to be the writing of a précis in class, a few suggestions are given you here as to the best way to go about it.

In the first place, read very slowly and carefully the article from which you are making the précis. Look up every word the meaning of which is not clear; think over every sentence until you have grasped its meaning; and do not leave a paragraph until you know what it is all about.

Read the article a second time, selecting and writing down the main ideas in *your own words*. Do not assume that the first or topic sentence of a paragraph should be quoted word for word, for not all writers summarize the whole paragraph in the topic sentence. Drop out all the details that do not carry the essential meaning. Bear in mind the fact that the average précis is about one-third the length of the original selection.

Combine these main ideas, expressed in your own words, into coherent sentences and paragraphs that will give the substance of the whole selection. Keep the same order of thought as in the original selection, and make your sentences sound coherent and connected by using such phrases as *also*, *in addition to this*, *therefore*, and others.

Read the original selection once more and then reread your précis to see if you have kept the right proportion. Have you used all your time and space in summarizing the first part of the article, and have you hurried over the

last part with only a few words? Does your précis read clearly and smoothly?

Exercise. Select from a magazine an article such as you might summarize for the program of some club to which you belong. If you do not happen to be a club member, select from a magazine or newspaper any expository article that has aroused your interest. Read it once very carefully. Clip the article and bring it to class; write the précis according to the suggestions given above; and hand it in with the original article at the close of the recitation period. This should be a conference hour. If you need help in selecting the central ideas of your article, this is the time to ask your teacher for such assistance.

LESSON 44

Oral Précis

Spend your preparation period in English to-day in practicing the making of short précis from paragraphs or chapters assigned in your other subjects. Follow the directions given in the preceding lesson. This work will prepare you somewhat for the making of oral précis in the English class period to-morrow.

Your teacher will read a short article aloud to you, and during the reading you may jot down what seem to you to be the main ideas. After the reading is completed, you may take five minutes or more to plan your oral recitation. The teacher will then reread the article and you may quickly revise your recitation, if necessary.

You will then give without notes an oral précis of the article.

After several recitations, your notes should be handed in, and the process repeated with another article.

LESSON 45

Class Exposition

Another kind of written work that you are often asked for in your year of high school is an exposition of some length assigned by a teacher in chemistry, in history, in industrial geography, and other subjects. Usually this means looking up your subject in books or magazines at the library; taking notes on material that bears on your subject; arranging this material in an orderly outline; and writing out a clear and reasonably interesting paper from that outline.

This kind of paper, if it is done according to the general rules laid down in this lesson, is very valuable training in English as well as in the subject in which it is assigned. It is good training to go to the library, to look up material for ourselves, and to take down notes on the portions that have some bearing on our subject; but the most valuable part of the process is the trying to write down what we have learned, so that some one else can understand and appreciate it. It is true that the best way to learn a thing is to tell it to somebody else.

Suppose, for instance, that you have been given the subject, "The Relation of Chemistry to Health and Disease," on which to write a paper of several pages. To

what book would you go to get some *general* information on the subject? What title word would you look up? If you find nothing there that applies to this special point of view of chemistry, you should study the library card catalogue for books that may bear on your subject, and take down their shelf numbers. Bear in mind the fact that there are three cards through which you may locate material; the general subject card, the book title card, and the author's card. You are fortunate if you visit a library where you have access to the shelves, as it is easier to make your selection with the books in hand. Take down a book from the shelf, glance through the table of contents with the chapter summaries, and then through the pages of the book. Try reading parts of chapters until you find something that applies to your subject. Assemble your books and then begin your note-taking.

Take your notes on cards that are small and of the same size, so that they may be easily sorted and rearranged when you wish to make your outline. Use only one side of the card. When you come to a fact that you need to use, express it briefly in your own words. Remember that your exposition will always have more value and originality if you express the facts that you are using in your own language, even if you do not phrase them as well as does the author of your reference book.

After you have assembled all the material that you can find, it should be grouped under the main headings or divisions which are parts of your general subject. While you have been looking up the "Relation of Chemistry to Health and Disease," you may have found a discussion of antitoxins, one of antiseptics, one of anæsthetics, for instance; all of them are main divisions of the subject, or *general* ways

in which chemistry acts to preserve health and prevent disease. Why would the work of Lord Lister not do for a main heading?

When your main headings have been selected, think over the problem of getting them into a coherent order. When we say of any composition that it has coherence, we mean that it is *easy to follow*. One cannot put down a group of ideas in any haphazard arrangement and have them read clearly; one must think out the best order. There are several methods of arrangement possible: one may arrange some of the material according to time; sometimes one puts first what his readers are most likely to know, and proceeds to less well-known material; one may go from less important facts on to the more important; from a discussion of smaller objects to larger ones; from simpler ideas to those more difficult to grasp; in a discussion of values, from purely material values to spiritual ones. Each subject demands its own arrangement, which you must think out. In any case, see that each main heading prepares the reader somewhat for the next, that the parts hinge together, and your exposition will have coherence.

How would you arrange the three main headings suggested in the preceding paragraph?

After you have selected and arranged your main headings, or general ways in which chemistry may be of service in eradicating disease and promoting health, group the rest of your notes under these main headings. These notes are probably all elaborations or details of the ways indicated in your main headings. Under anæsthetics you might group notes on the cruelty of ancient surgery; the work of Wells, Morton, and Simpson; and the reasons why modern surgery is such a boon to man. If you find that you have

some notes that do not seem to belong under your main headings, ask yourself whether they belong to your subject at all or whether they are important enough to constitute main headings in themselves. If your answer is negative in each case, omit them, as they would probably destroy the unity of your exposition. Why? As a final step in making your outline, arrange the subheadings in the most coherent order.

You have now your outline completed, and may begin to write your paper. It might be wise to review pages 176 to 187, which treat of the methods of developing paragraphs. Some pupils do better work if they decide in advance to develop a certain heading in the outline by giving details, or another paragraph by giving examples; others feel freer and write better if the appropriate method suggests itself as they are writing. Try both ways as you have the opportunity.

As you prepare to write, decide which points are important enough to deserve more space in your theme, and which can be disposed of in brief paragraphs. Give emphasis to each part according to its value.

Discuss the material in this lesson in class to-morrow. No theme topic will be assigned at present, as the discussion is intended primarily for your use whenever a class teacher assigns a theme in some subject other than English. When such an assignment is made, turn to this chapter for assistance in planning and writing your exposition.

LETTER WRITING

LESSON 46

The Friendly Letter as a Type of Familiar Essay

Exposition is of two general types, formal and informal. The formal exposition, the type discussed in the last lesson, is explanation that is precise, accurate, and impersonal; it gives information from a general point of view, knowledge that applies to all. But the informal exposition or essay is explanation of one's own personal opinion; it tells how a certain fact or experience seems to the writer. If you write an informal exposition on Shetland ponies, the exposition tells what you think and *feel* about the little animals; a formal exposition gives such *facts* as we all practically agree to on Shetland ponies. Where will you find a very formal essay on this subject?

You will find that you use informal exposition in two important ways: first, in ordinary conversation, or in an oral assignment such as the one on supplementary reading in Lesson 38. The only way to be an interesting talker is to tell what we think, to give your personal point of view of things, through concrete details. The reason why so many boys and girls are somewhat dull in conversation is that they wish to think just as their friends do. They are afraid to be original and personal in expression, and prefer to be general and dull. They should not complain if people often yawn in their faces.

The second way in which you use informal exposition is in your writing of friendly letters, which are one type of familiar essays. You studied the personal letter, you remember, in Lessons 38 to 40 (pages 224 to 236). The informal personal letter is most delightful if it reveals the personality of the writer, but it is most dull if it is a succession of facts or general statements. If you will read over some of the letters you treasure you will see that this is true.

Some of the qualities of a familiar essay will be discussed here in connection with friendly letters. For instance, the essay should have an interesting beginning. Compare these two introductions.

My dear Jim,

Thanks for the nice Christmas present you sent me. I like it very much. We had a big dinner at our house.

My dear Jim,

The matching tie and socks put the finishing touch to my personal Christmas decorations, and I thank you, and my family thanks you, for making me so pleasing to the eye all afternoon and evening. The whole Hanley tribe were assembled here Tuesday.

Why is the beginning of the second more interesting than that of the first? Why does the principle of concrete and specific writing hold in informal exposition just as in description and in narration? If the friendly letter is informal explanation, what then does the average letter reveal or explain?

One of the cardinal principles of good familiar essay writing is naturalness, the writing as easily as one talks or thinks. A letter is interesting if it has this characteristic, if we get from it some feeling that our friend is speaking to

us, revealing his thoughts and feelings to us. Study the letter that Dickens wrote to Master Hastings Hughes, pages 225 and 226. Point out simple and natural speeches; some that are almost colloquial. Why is the friendly letter the most informal of all types of informal exposition?

Why would it not be natural to make an outline for a friendly letter? How does your answer follow from the first sentence of the last paragraph? It is true that some letters may be outlined after they are written; if so, what is true of the writer's type of mind? Among the examples that are given in the two lessons mentioned above, what two show some traces of an outline form?

Detail and figurative writing are used in informal exposition, just as in good description and narration. You will also find little illustrative incidents or examples. Study carefully the letter of Stevenson to his nurse, and that written by a high school pupil, pages 230 and 227, and point out any mention of incidents, or any specific words and figures of speech that you find.

Exercise. *Extra credit.* If you spend considerable time on supplementary reading, you might like to try reading for extra credit one of the volumes mentioned below. Perhaps the other pupils would like to have you read a few of the best letters aloud, before they write the friendly letter assigned for to-morrow.

A Book of Letters for Young People, by Stella S. Center and Lilian M. Saul. The Century Company.

Letters From Many Pens, by Margaret Coult. The Macmillan Company.

Laboratory Manual of Letters, by Thomas H. Briggs. Ginn and Company.

LESSON 47

Writing a Friendly Letter

Write an informal friendly letter of some length to a real person. Try to be concrete in your expression, and, as far as possible, to make the letter read as if you were talking. Begin abruptly, without stereotyped explanation.

You are older than you were when you first studied friendly letters from this text and wrote examples of them. Does your letter of to-day show growth in thought and in ways of expressing yourself?

If you practice writing creditable friendly letters this term, this practice will prepare you for the more delicate and difficult informal essays to be studied later in your high school course.

ARGUMENT

LESSON 48

Direct Evidence in Argument

In Lessons 46 to 48 (pages 245 to 253), which it might be well to review here, you learned what the purpose and uses of argument are, and you had practice in formulating propositions, in defining terms, in raising issues, in making a simple brief, and in presenting proofs. The last four lessons of this book will be devoted to kinds of argument employed, to their proper use, and to the discovery of fallacies which are a result of false reasoning. This has a difficult and abstract sound compared to the concrete and interesting narration you have recently studied. But you will find these lessons useful as a sharpener of the wits, and if you happen to be fond of detective stories, for instance, you will find considerable pleasure in thinking out the exercises. When you are older and are sitting on juries, you may recall these lessons; when unscrupulous people try to argue and persuade you into unwise courses of action, you may detect their fallacies, their false reasoning.

Effective argument depends on proof, not on mere assertion. Proof in turn depends on evidence. When a person says, "I am sure the boy stole the purse," he is simply making an assertion; but when he says, "I am sure the boy stole the purse, for I saw him take it from the locker," he is giving us proof in the form of direct evidence. Give a

simple example that you might conceivably have noticed this morning, which shows the difference between assertion and proof.

Evidence may be direct or indirect. Direct evidence consists of the testimony of witnesses of the facts of a case. Direct evidence or testimony is sometimes presented in the trials of people accused of crimes. The value of testimony depends first on whether the witness was in a position to obtain accurate facts. In the statement, " I know he stole the purse, for I saw him come out of the room," the proof is not convincing because the speaker was not in a position to obtain correct information. Second, the character of the person who presents testimony should be such that his statements can be accepted. A few years ago the testimony of Dr. Cook, an Arctic explorer, that he had reached the North Pole, was rejected because his veracity had been questioned. Third, testimony is of real value only when it comes from people who are unprejudiced. A father's testimony in the trial of his son for burglary might not be wholly unprejudiced. Opinion of authorities is also used as evidence in trials, and in other situations where expert knowledge is required. In a case of forgery, a handwriting expert is often asked for his opinion; in a case to determine sanity, an alienist may give his opinion.

Testimony is often required in situations or inquiries other than trials. If possible, such testimony should be unbiased. Experts, if not broad-minded, are likely to be biased. Very likely the opinion of a professor of economics on the government ownership of railroads would be too theoretical; that of the president of a railroad, too practical. By consulting both, a balance of opinion might be struck.

Exercise I. Discuss the value of the testimony in the following cases.

1. The testimony of the endorser of a patent medicine.
2. In a case against a railroad, the testimony of an official who has been discharged.
3. A mother's testimony in a case where her son is accused of theft.
4. The testimony of an inventor on a device gotten out by a rival firm.
5. In a case of forgery, the testimony of a handwriting expert against that of the father of the accused.
6. In a case of theft, the testimony of a person found in possession of the stolen property after the theft. How does the time that has elapsed after the theft affect the value of this testimony?

Exercise II. Present three situations from high school life in which you could not accept certain testimony; two in which you could.

LESSON 49

Induction in Argument

Indirect evidence is based on inference. Inference depends on a process of reasoning. There are two main processes of reasoning, the inductive method, and the deductive method. The inductive method proceeds from the particular to the general. One establishes a general conclusion from citing many particular cases. Why do you believe that the sun will rise to-morrow: that the leaves of the maple will fall in the autumn: that an iron rod will expand with heat?

Do you believe that we can communicate with the dead? Do you believe that Mars is inhabited by human beings? On what do you base your answer?

Do you believe that all Italians have black eyes? Do you believe that all politicians are dishonest? On what is your answer based?

In arguing for the adoption of the city manager plan for all cities, can you cite enough large cities that have used this system successfully, or has the plan been confined to small cities? In other words, are the instances typical and representative?

You may have discovered from the analysis above that the number of your instances or facts must be sufficient to prove the probability of your general statement, and that there must be no invalidating exceptions. You must be sure also that the instances used for proof are typical of the general class of facts in question. Not only must your instances be typical, but they must be accurate. If you attempt to prove that your school should have a band, can you obtain accurate evidence to support that view? We often hear that girls are better students than boys. Can you get enough accurate, typical instances to prove this?

Reasoning from cause to effect is included in the inductive type of argument. Care should be taken to see that the cause could produce the effect. The danger lies in using this argument where a mere relation exists, not a real cause with its effect. Consider the following, " There is a fire in the neighborhood, for the fire alarm was sounded." This is a case of false reasoning; the fire and the alarm have always been so closely associated in the mind that the one is taken as the cause of the other. Can you think of a common example of this kind of reasoning? Have you ever said, " I failed this month because the teacher gave me such a low mark "?

Analogy is a form of reasoning by comparison. It is assumed that if two things are alike in one way they are alike in other ways, and that one may draw the same conclusion from both. In using this form of argument, care must be taken that the things compared are alike in all fundamental essentials. A common argument is: The United States, since it is rich and extravagant, will end as did the ancient Roman Empire. Opponents to this theory maintain that the reasoning is false, because the United States and the Roman Empire are not alike in the essentials of civilization. The superficial particulars, wealth and extravagance, are common to both civilizations, but there are other forces at work in our country that did not exist in Rome, that may counteract the effects of extravagance and concentrated wealth.

From the above you may conclude that if you use the inductive method of reasoning, (*a*) the cases you cite must be of sufficient number to establish without doubt your general assertion, (*b*) the fewer the exceptions are, the stronger your statement of a generalization must be, (*c*) the cases must be accurate and representative, that is, typical, (*d*) the effect must result from a real cause, and (*e*) if a conclusion is drawn by means of comparison, the objects compared must be alike in essentials.

Exercise I. Test the following arguments by what you have learned in the above simple discussion of inductive reasoning.

1. If it rains on Monday, it will rain the rest of the week.
2. If we elect a Republican president, we shall have prosperity.
3. He must have been at the football game; there is a scorecard in his room.

Photo-press

The signing of the Briand-Kellogg Peace Pact. Watch for news like this for subjects for debates.

4. War can be abolished; our minister says so.

5. John cheated in the physics test; all the important laws were written on his cuffs that day.

6. The airplane will take the place of the automobile just as the automobile has taken the place of the horse-drawn vehicle.

7. Heinrich must be a German, for all Germans are blond.

8. Heflin's bloody fingerprints were on the murdered man's collar.

9. He certainly is a poet, for his hair is long and he wears a big necktie.

10. The boy must have taken the pie, because I found the plate in the yard after he had delivered the milk.

11. The student council has functioned successfully in that school. Since its introduction, cases of discipline have decreased forty per cent.

12. The business men of Wall Street, New York, are dishonest.

13. The sons of rich men are failures.

14. The students of that school are not democratic. One of the seniors whom I know did not respond to my greeting.

15. He must be stingy, for he spends little money.

Exercise II. *Extra credit.* Bring to class an example of each of the following.

1. An argument based on an insufficient number of instances.

2. One containing too many exceptions.

3. One based on the testimony of a person not adequately informed. (See patent medicine advertisements.)

4. One based on the evidence of a person who is probably prejudiced.

5. One based on the evidence of a person who is probably biased.

6. One based on cause and effect resulting in false reasoning.

7. One based on analogy. Is the comparison a good one? Are the objects alike in essentials?

8. One based on the testimony of a person of decidedly doubtful character.

LESSON 50

Deduction in Argument

The second main process of reasoning is the deductive method. In this method the procedure is from the general to the particular. We see a rod that is made of iron. We say, " This rod expands when heat is applied." We say this because we believe the general statement, " All articles made of iron expand when heated."

The form used to test deductive reasoning is the syllogism. The syllogism is used to prove a particular case by applying a general law. The following series of statements form a syllogism.

Major premise: All articles made of iron expand when heated.

Minor premise: This rod is made of iron.

Conclusion: Therefore, this rod expands when heated.

The syllogism consists of a major premise, a minor premise, and a conclusion. The premises must be true and properly related in order that the conclusion may be true. The major premise states a universal truth or general law, as " All articles made of iron expand when heated." The minor premise presents a particular case that falls within the statement of the major premise, as " This rod is made of iron." The conclusion is the inference drawn from the major and minor premises.

The syllogism contains three terms, a major term, a minor term, a middle term. Care should be taken not to confuse major and minor terms with major and minor premises. In the syllogism the three terms are used as follows.

Subject	Predicate
Major premise :	
Middle term	*Major term*
All articles made of iron	expand when heated
Minor premise :	
Minor term	*Middle term*
This rod is	made of iron
Conclusion :	
Minor term	*Major term*
Therefore, this rod	expands when heated

What terms are included in the major premise? What is the subject of the major premise? The predicate? What terms are included in the minor premise? What is the subject of the minor premise? The predicate? What terms are included in the conclusion? What is the subject of the conclusion? The predicate? How many times is each term used in a syllogism? Which term is not used in the conclusion?

Exercise I. Select the major, the minor, and the middle terms of the following syllogisms, and arrange them according to the form above.

1

All the houses on this street have slate roofs.
Our house is on this street.
Therefore, our house has a slate roof.

2

All fishes can swim.
The trout is a fish.
Therefore, the trout can swim.

Exercise II. Construct syllogisms from the following terms.

Major term	*Minor term*	*Middle term*
heavy	this ball	all bodies made of lead
sour	this apple	all unripe apples
hard	this corn	all ripe corn

False reasoning can creep in if the syllogism is not constructed correctly. The following rules must be observed.

(1) Both premises must be statements of the truth.

(2) The major premise must state a universal truth or general law.

(3) The minor premise must state a particular truth which is included in the major premise.

(4) The conclusion should be a logical inference from the premises.

(5) The terms must be three only, and stand in the relation as shown in the model on page 529.

(6) The terms used must be used with the same meaning in each part of the syllogism.

Exercise III. Analyze the following syllogisms and determine whether they follow the six rules above.

1

All fish can swim.
This boy can swim.
Therefore this boy is a fish.

2

All sons of rich men are failures.
John is the son of a rich man.
Therefore John is a failure.

Exercise IV. From the following conclusions construct syllogisms; then analyze them.

1. Henry will succeed because he has an education.
2. The dog barks, therefore he is dangerous.
3. He can't look me in the face, therefore he must be dishonest.

APPENDIX

On the following pages are rules of parts of speech, sentence structure, punctuation and capitalization, correct usage, the form of manuscript, and spelling. There is also a group of additional exercises for the more difficult lessons in the text. These pages may serve as a basis for review or for further investigation.

RULES OF GRAMMAR AND CORRECT USAGE

Parts of Speech

Words are divided into eight classes, according to the function they perform in building up a sentence. These classes are called **parts of speech.** They are named as follows: *nouns*, *pronouns*, *adjectives*, *verbs*, *adverbs*, *prepositions*, *conjunctions*, and *interjections.*

Nouns

A **noun** is a word or words used to name something.

A **proper noun** is the name of a particular person, place, or thing, taken from a general class. *John* is the name of a particular person, taken from the general class *boys*.

A **common noun** is the name applied to *any* one of a general class of persons, places, or things. The noun *boy* is the name applied to any one of a general class of persons.

Nouns are inflected to show *gender*, *number*, and *case*. By *inflection* is meant a change in the form of a word to show some change in its use or meaning. The complete inflection of a noun or pronoun is called its **declension.**

Gender is an inflection of some nouns and pronouns to indicate sex, as *duke*, *duchess*. The names of males are in the **masculine gender,** as *husband*. The names of females are in the **feminine gender,** as *wife*. Names of things without sex are in the **neuter gender,** as *rain*.

There are three ways by which gender may be indicated:

(1) By the use of different words, as *lord, lady.*

(2) By the use of prefixes, as *manservant, maidservant.*

(3) By the use of suffixes, as *alumnus, alumna.*

Number is that inflection of a noun or pronoun which shows whether one person, place, or thing, or more than one, is meant. A noun is in the *singular number* when it denotes one person, place, or thing, and in the *plural number* when it denotes more than one. A *collective noun* is the name applied to a group of persons, places, or things. *Crowd, family, audience, committee,* and *class* are examples of collective nouns.

The plural of nouns is formed in several ways.

(1) Most nouns form their plural regularly by adding *s* or *es* to the singular, as *girl, girls; class, classes.*

(2) Nouns ending in *f* or *fe* form their plural by changing the *f* to *v* and adding *es* or *s*, as *half, halves.*

(3) Nouns ending in *y* preceded by a consonant form their plural by changing *y* to *i* and adding *es*, as *country, countries.* If the *y* is preceded by a vowel, the plural is formed regularly by adding *s* to the singular, as *turkey, turkeys.*

(4) Some nouns ending in *o* preceded by a consonant form their plural by adding *es* to the singular, as *hero, heroes;* if the *o* is preceded by a vowel, *s* is added, as *trio, trios.* This rule has many exceptions.

(5) In compound words the *s* is usually added to the principal word, as *brother-in-law, brothers-in-law*; in words compounded with *ful*, the *s* is added to the last syllable, as *handful, handfuls.* Compare the meaning of *hands full* and *handfuls.*

(6) The plural of letters, signs, and figures is formed by adding *'s*, as *a, a's; +, +'s; 3, 3's.*

(7) The plural of some nouns is formed by the change of a vowel or vowels within the word, as *man, men; goose, geese.*

(8) The plural of a few nouns is formed by using the suffix *en*, as *ox, oxen.*

(9) Many nouns derived from foreign languages retain their original method of forming the plural, as *alumna, alumnae; axis, axes; bacillus, bacilli.*

Case is that inflection of a noun or pronoun which shows its

use in building up a sentence. There are four cases in English: the *nominative;* the *genitive* (possessive); the *dative* or indirect object; the *accusative* (objective). The form of all nouns remains the same in the nominative, dative, and accusative; it changes in the genitive. The genitive case has but one important use; it shows possession.

The **genitive case** singular of most nouns is formed by adding *'s,* as *the girl's dress;* the *genitive case* plural is regularly formed by placing an apostrophe after the *s,* as *the girls' dresses.*

In the case of nouns whose plural is formed irregularly, the genitive case plural is formed by adding *'s,* as *women's clubs.*

If a singular noun of more than one syllable ends in *s* or the sound of *s,* the apostrophe alone is usually added to denote possession, as *Dickens' novels.*

The genitive case of compound nouns is formed by adding the possessive sign to the last word only, as *my brother-in-law's business.*

If joint possession is intended, the possessive sign is placed after the last noun only, as *Waltch and Barbour's general store.*

If separate possession is desired, the sign of the genitive is used with each noun, as *Clyde's and Harry's skates.*

With a gerund the genitive case should be used with the noun which performs the action, as "She didn't like *John's wearing* her scarf."

The **nominative case** is the case that names; it names the thing about which the action or being of the sentence is centered. It answers the question *Who?* or *What?* There are five important uses of the nominative case.

(1) As subject of a verb.

The *month* of March was very cold.

(2) As predicate nominative.

She is a very clever *girl.*

(3) As nominative of direct address.

Mary, please get my purse.

(4) As an appositive to a substantive in the nominative case.

Mr. Mill, the President, will go.

(5) As nominative absolute.

The *game* being over, we ran for the car.

The **accusative case** is the case which receives the action of a verb, or which is used with a preposition to establish a relation to some other word in the sentence. It answers the question *Whom?* or *What?*

The accusative case has six common uses:

(1) As direct object of a verb.

The snow covered the *porch*.

(2) As object of a preposition.

The crowd of *boys* started for the *ravine*.

(3) As adjunct accusative (to complete meaning of real object).

The convention elected Mr. Barclay *president*.

(4) As adverbial accusative.

Mother stayed a *week* at the shore.

(5) As subject of an infinitive.

I begged *him* to go at once.

(6) As an appositive to a substantive in the accusative case.

I saw Sister *Mary* in your room.

The **dative case** is used as the remote or *indirect object* of a verb, or as an appositive to a dative, and is always preceded by the prepositions *to* or *for*, expressed or understood.

One use is common to each of the cases, the noun in apposition to another noun.

Pronouns

A **pronoun** is a word that is used instead of a noun or other substantive. A *substantive* is a word or group of words that is used with the function of a noun. The noun or substantive for which a pronoun stands is called its **antecedent.** In the sentence, "I asked John to give me a lesson, but *he* wouldn't do *that*," *John* is the antecedent of the pronoun *he*, and the substantive phrase, *to give me a lesson*, is the antecedent of the pronoun *that*.

Pronouns are inflected or changed in form to show *person*, *number*, *gender*, and *case*. The inflection of a pronoun is called its **declension.**

There are five kinds of pronouns: *personal*, *demonstrative*, *interrogative*, *relative*, and *indefinite*.

A **personal pronoun** is one which indicates by its form whether the person is speaking, as *I* or *we;* whether the person is spoken to, as *you;* or whether the person, place, or thing is spoken of, as *he*, *she*, *it*, and *they*. Pronouns are said to be in the first, second, and third person. Differences in the form of personal pronouns mark differences in *person*.

Compound personal pronouns are formed by adding *self* and its plural *selves* to certain forms of the personal pronouns. They are *myself*, *yourself*, *thyself*, *himself*, *herself*, *itself*, *ourselves*, *yourselves*, and *themselves*. They are used intensively, as "You *yourself* are to blame"; and reflexively, "I hurt *myself* seriously." They should not be used except in these fashions.

The forms *my*, *our*, *your*, *thy*, *her*, *his*, and *their* are called **possessive adjectives** when they are used to modify nouns.

Possessive Pronoun: His grades are better than *mine*.
Possessive Adjective: This is *my* book.

A **demonstrative pronoun** directs the attention to a particular person, place, or thing. The demonstratives are *this*, *these*, and *that*, *those*. They may be used either as adjectives or as pronouns. They are inflected for number only.

The plural of *this* is *these*. The plural of *that* is *those*. *Them* should never be used for the plural of *that* or *this*. The adjectives *this* and *that* should never be used to modify the adverbs *here* and *there*.

An **interrogative pronoun** is one used to ask a question. The interrogative pronouns are *who*, *which*, and *what*.

A **relative pronoun** refers to some noun, pronoun, or other substantive; it introduces a subordinate clause, and it joins that clause to the principal clause.

That is the grocer *who* sold me the flour.

The relative pronouns are *who*, *which*, *what*, and *that*. *Who* and *which* are inflected for case forms only. The inflection of relative and interrogative pronouns is the same, as follows:

Nom.	who	which
Gen.	whose	whose
Acc. and Dat.	whom	which

Who is used for masculine and feminine gender; *which* and *what*, for neuter gender; *that* for all genders. If used *interrogatively*, *which* and *what* may also be used for all genders.

Compound relative pronouns are formed by adding *ever* and *soever* to *what* and *which*, and to the various forms of *who*.

All pronouns and possessive adjectives **agree** with their antecedents in person, gender, and number, but not in case.

1. The women did their work well.
2. Each ate his quickly.

Reference of a pronoun to its antecedent should be clear and unmistakable.

The case of a relative pronoun is determined by its use in the clause which it introduces. Care should be taken not to make the relative pronoun the object of a preposition or a verb of the principal clause, or to make it the object of a parenthetical clause, such as, *I think*, *I believe*.

1. I shall invite whoever is suggested.
2. He will send the advertisement to whoever is recommended.
3. I shall appoint whoever, I believe, deserves the place.

Indefinite pronouns are so named because their antecedents are vague or indefinite; they do not stand for the name of a definite person, place, or thing. Some common indefinite pronouns are *one*, *some one*, *any*, *any one*, *both*, *each*, *either*, *neither*, *every one*, *another*, *all*, *none*, *some*.

Some of the indefinite pronouns have inflection: *one* has a genitive case, *one's*, and a plural number *ones; other* has a singular and plural genitive case, *other's* and *others'*, and a plural number *others; one another* has a genitive case, *one another's*.

Pronouns may be used in all the case constructions in which nouns are used, except as adjunct and adverbial accusatives.

When a compound subject refers to the different persons, it is customary to place the second person first and the first person last, as " You, she, and I must take the responsibility."

A pronoun should not be used immediately after the subject, to repeat it. Say, " Florence ran," not " Florence she ran."

Adjectives

An adjective is a word used to modify a noun, pronoun, or other substantive. It describes or limits the meaning of the substantive it modifies. Adjectives are of two principal kinds, *descriptive* and *limiting*.

Descriptive adjectives denote a quality or condition in the substantives which they modify, as *kind*, *ill*. Some descriptive adjectives which have been derived from proper nouns are called *proper adjectives;* as *French* fashions.

Limiting adjectives either point out the substantives which they modify, or they denote number or quantity. There are three types of limiting adjectives: *pronominal adjectives*, *numeral adjectives*, and *articles*.

Pronominal adjectives are pronouns that may also be used as adjectives to modify substantives. They include the demonstrative and indefinite pronominals (the same form as the pronoun), the possessive adjectives previously mentioned, and *which* and *what* with their compounds.

Numeral adjectives denote number, either *how many* or *position in a series*. They include *cardinal numerals*, as *one*, *two*, *three;* and *ordinal numerals*, as *first*, *second*, *third*.

The **articles** are *a*, *an*, called *indefinite articles;* and *the*, called the *definite article*.

Use *an* before a word beginning with a vowel or a silent *h*.

1. He ate an apple.
2. She did her work in an hour.

Use *a* before a word beginning with a consonant, or *o* pronounced with sound of *w*, and *u* pronounced with sound of *y*.

1. The debate was a one-sided affair.
2. Courtesy should be a universal custom.

The articles *a* and *an* are not used after *kind of* or *sort of*. They are used before the first noun only when the two objects compared refer to the same person or thing. They are repeated when the objects compared refer to different persons or things.

1. What kind of pen do you use?
2. Elmer is a better pitcher than catcher.
3. He will make a better player of tennis than a heavier person would.

Adjectives are named also according to their position in the sentence. They are classified as *adherent*, *appositive*, and *predicate*.

When an adjective has its normal position in the sentence and precedes the noun it modifies, it is called **adherent,** as "The *dark* and *swollen* river rushed on."

When an adjective follows the noun it modifies, it is called **appositive,** as "The river, *dark* and *swollen*, rushed on."

A **predicate adjective** usually follows and completes the meaning of a linking verb, and modifies the subject, as "The rushing river is *dark* and *swollen*."

The inflection of an adjective is called its **comparison** and indicates a degree of the quality named. There are three degrees of comparison: the *positive*, the *comparative*, and the *superlative*.

The **positive degree** simply names the quality without suggesting any comparison, as *long*, *short*.

The **comparative degree** indicates that two objects are named, and that one has a greater or less degree of the quality than the other, as *longer*, *shorter*.

The **superlative degree** indicates that more than two objects are named or implied, and that one of them has the greatest or least degree of the quality mentioned, as *longest*, *shortest*.

Adjectives are compared in three ways.

(1) Many adjectives of one syllable and some of two syllables form the comparative degree by adding *er* to the positive, and the superlative degree by adding *est* to the positive.

Positive	*Comparative*	*Superlative*
warm	warmer	warmest
funny	funnier	funniest

(2) Some adjectives of two syllables, and most adjectives of more than two, prefix *more* or *less* to the positive degree to form the comparative, and *most* or *least* to the positive to form the superlative.

Positive	*Comparative*	*Superlative*
delightful	more delightful	most delightful
brilliant	less brilliant	least brilliant

(3) Several adjectives are compared irregularly.

Positive	*Comparative*	*Superlative*
bad *or* ill	worse	worst
far	farther *or* further	farthest *or* furthest
good *or* well	better	best
little	less	least
many *or* much	more	most
old	older *or* elder	oldest *or* eldest

The words *my*, *your*, *his*, *her*, *our*, and *their* are called **possessive adjectives** when they are used to modify nouns.

An adjective, not an adverb, is usually used to complete the verbs *feel*, *smell*, *look*, *sound*, *taste*, *be*, *seem*, *become*, *appear*.

Verbs

A **verb** is a word or group of words that asserts action, condition, or being, as I *ran;* He *stood* silent; It *is* I.

When a verb is composed of several words, as "He *may have gone*," the word that directly asserts the action, as *gone*, is called the **principal verb;** and the words that assist in making the assertion, as *may have*, are called **auxiliary verbs.** The auxiliary verbs are as follows: all the forms of the verb *be: can*, *could*, *do*, *did*, *have*, *has*, *had*, *may*, *might*, *must*, *shall*, *should*, *will*, *would*.

Verbs are divided into two classes according to the way in which they form their past tense and their past participle. They are called *regular* and *irregular* verbs.

Regular verbs form their past tense and past participle by adding *d*, *ed*, or *t* to the present form of the verb.

Present	*Past*	*Past Part.*
live	lived	lived
seem	seemed	seemed
mean	meant	meant

Irregular verbs include all that do not form their past tense and past participle regularly. They usually form their past tense by changing the vowel of the present tense.

Present	*Past*	*Past Part.*
arise	arose	arisen
drink	drank	drunk

The **principal parts** of a verb include the first person singular of the present tense, the first person singular of the past tense, and the past participle, as *eat*, *ate*, *eaten*. It is desirable to memorize accurately a list of the irregular verbs most frequently used. Such lists may be found on pages 92 and 94.

Verbs are classified also as *transitive*, *intransitive*, and *linking*.

Transitive verbs are those verbs that assert action upon some person, place, or thing.

1. An earthquake *destroyed* Pompeii.
2. Pompeii *was destroyed* by an earthquake.

An **intransitive verb** is a word asserting condition or being, or action which does not act upon any person, place, or thing.

1. He *seems* angry with me.
2. The rain *falls* steadily.

A verb that couples the subject of a sentence with a noun or pronoun or adjective that refers to it is called a **linking verb.** The most common linking verbs are the verb *to be* in all its forms, *seem*, *look*, *appear*, *taste*, *smell*, *feel*, *sound*, *become*, *stand*, *remain*, *grow*, *turn*, *prove*.

1. I *feel* sorry for that.
2. The grade teacher *became* a principal.
3. That boy *was* I.

The inflection of a verb is called its **conjugation.** Verbs are conjugated to show *voice*, *tense*, *mood*, *person*, and *number*.

Voice is an inflection of transitive verbs only, formed by the

use of auxiliary verbs. The **active voice** denotes that the subject is acting upon something, as "John *hoed* the garden."

The **passive voice** denotes that the subject is being acted upon by something, as "The garden *was hoed* by John."

In a change from the active to the passive voice, the direct object becomes the subject, and the subject becomes the object of the preposition *by*. A verb in the passive voice is formed by combining the past participle of the verb, as *hoed*, with the proper form of the verb *to be*, as *was*.

Tense is that inflection or change in a verb used to indicate the *time* of the action, condition, or being.

The **present tense** indicates the present time, as "I *see it*," or a permanent fact, as "He said that biscuits *are* good."

The **past tense** indicates any past time. The verb itself usually changes in form in the past tense, as "I *saw* it."

The **future tense** indicates any future time. The auxiliaries *shall* and *will* are used to form the future tense, as "I *shall see* it."

The **present perfect tense** indicates an action, condition, or state that is completed or perfected at the present time of speaking. The auxiliaries used to form this tense are *have* and *has*, as "I *have seen* it."

The **past perfect tense** speaks of an action, condition, or state that was completed or perfected before some other past time that is mentioned or implied. The auxiliary used to form the past perfect tense is *had*, as "I *had seen* it before you came."

The **future perfect tense** indicates an action, condition, or state that will be completed or perfected before some other event in the future. The auxiliaries used to form the future perfect tense are *shall have* and *will have*, as "I *shall have seen* it before you come."

Care should be taken to see that the tenses are used in a logical sequence, that there is the proper harmony in the times indicated by the verbs.

Mood is an inflection of the verb that indicates the manner in which an assertion is made.

The **indicative mood** is used to assert a fact or ask a question.

1. Your father *told* you the story.
2. *Did* you *do* it?

The **imperative mood** is used to express a command or an entreaty. Notice that the subject *you* is not stated but implied.

1. *Open* my window.
2. *Help* me do it, please.

The **subjunctive mood** is used to express a wish, a condition contrary to fact, or an uncertainty or doubt.

1. I wish I *were* sure of it.
2. If he *were* going, I should feel easier.
3. If it *be* true, what shall you do?

The only inflection of verbs for *person* and *number* is found in the third person, singular number; an *s* is added to the present form of the verb.

First Person: I eat
Second Person: You eat
Third Person: He (she, it) eats

There are several changes to indicate person and number in the verb *to be*. These will be found in the conjugation of the verb *to be*, pages 544 and 545.

The **participle** is a form of the verb which, besides acting as verb, may also perform the work of an adjective, as "*Hearing* a movement behind me, I turned." In this sentence *hearing* acts as a verb because it takes the direct object *movement*. It serves as an adjective because it modifies the pronoun *I*.

The participle has three forms: the *present*, the *past*, and the *perfect*.

	Active Voice	*Passive Voice*
Present Participle:	leaving	being left
Past Participle:		left
Perfect Participle:	having left	having been left

The participle is often used with a noun in the nominative absolute construction, as "That matter *disposed of*, we went our way."

The form of the verb ending in *ing*, besides being used as a participle, may at the same time do the work of a noun or substantive. It is then called a **gerund.** A gerund may, as a verb, be modified by an adverb, and it may take an object; as a noun, it may be modified by an adjective, or by a noun or pronoun in the genitive case, as "His *defending* his wicked action so boldly sickens me."

The gerund has two forms.

	Active Voice	*Passive Voice*
Present Gerund:	leaving	being left
Perfect Gerund.	having left	having been left

The **infinitive** is a form of the verb, preceded by the word *to*, expressed or implied. Like the gerund, it may perform the office of a noun as well as that of a verb. It names an action, but it does not assert that action of anything.

1. *To swim daily* in salt water is very healthful.
2. *To have been deceived* so thoroughly is tragic.

The infinitive has two tenses, the present and the perfect.

	Active Voice	*Passive Voice*
Present Infinitive:	to like	to be liked
Perfect Infinitive:	to have liked	to have been liked

Awkward expressions can often be avoided by heeding the caution that a word or words should not as a rule be placed between the parts of an infinitive; that is, by avoiding a *split infinitive.*

Good: He was asked to leave immediately.
Awkward: He was asked to immediately leave.

The **emphatic** form of conjugation is used in the present and the past tenses in the active voice only, and is made by combining *do* and *did* with the present infinitive form of the verb.

1. I *do see* that.
2. I *did see* that.

The **progressive** or continuous form of conjugation indicates that the action of the verb is going on or progressing at a certain

time. It is made by combining the forms of the verb *be* with the present participle of a particular verb.

Regular Form: I *eat.*
Progressive Form: I *am eating.*

The conjugation of the verb *be* is as follows.

Principal Parts

Present Tense: be *Past Tense:* was *Past Participle:* been

Indicative Mood

Present Tense		*Present Perfect Tense*	
Singular	*Plural*	*Singular*	*Plural*
I am	we are	I have been	we have been
you are	you are	you have been	you have been
he is	they are	he has been	they have been
Past Tense		*Past Perfect Tense*	
I was	we were	I had been	we had been
you were	you were	you had been	you had been
he was	they were	he had been	they had been
Future Tense		*Future Perfect Tense*	
I shall be	we shall be	I shall have been	we shall have been
you will be	you will be	you will have been	you will have been
he will be	they will be	he will have been	they will have been

Subjunctive Mood

Present Tense		*Present Perfect Tense*	
Singular	*Plural*	*Singular*	*Plural*
if [1] I be	if we be	if I have been	if we have been
if you be	if you be	if you have been	if you have been
if he be	if they be	if he have been	if they have been
Past Tense		*Past Perfect Tense*	
if I were	if we were	if I had been	if we had been
if you were	if you were	if you had been	if you had been
if he were	if they were	if he had been	if they had been

Imperative Mood

Singular: (you) be *Plural:* (you) be

[1] The subjunctive is usually conjugated with *if, though, lest,* etc., although these words are not part of the verb.

INFINITIVES

Present: to be *Past:* to have been

GERUNDS

Present: being *Past:* having been

PARTICIPLES

Present: being *Past:* been *Phrasal Past:* having been

A verb agrees with its subject in person and number. The subject should be carefully interpreted, so that the correct form of the verb may be used. A compound subject consisting of two or more nouns or pronouns expressing a plural idea takes a plural verb. A compound subject expressing a single idea takes a singular verb.

1. A book, a pencil, and a pen lie on the table.
2. Bread and butter was served at the luncheon.

A collective noun used as a subject takes a singular or a plural verb, depending upon whether the collection is considered as a whole or as individuals.

1. The team plays well.
2. The team disagree as to a choice of captain.

Some nouns, having the same form for the singular and plural, take a singular verb when the meaning is singular, and a plural verb when the meaning is plural. The pronoun *you* has the same form for both the singular and the plural.

1. Deer are kept on the grounds of the college.
2. The old deer was allowed to escape.
3. You are the best judge of your own strength.
4. You are the ones to settle the problem.

A few nouns ending in *s*, which are often considered plural but are really singular, take the singular verb. Common ones of this class are *civics*, *athletics*, *mathematics*, *news*.

If the words *plenty*, *remainder*, or *abundance*, used as subjects, are followed by a singular noun, the verb is singular; if they are followed by a plural noun, the verb is plural. *Number* used as

a subject takes a plural verb when preceded by *a*, and it takes a singular verb when preceded by *the*.

1. An abundance of food was served.
2. Plenty of apples were for sale.
3. A number of children were taken to the stock show.
4. The number of chairs in the room is twenty.

Definite units of measurement, though plural in form, are often singular in meaning, and therefore take the singular verb, as "Seven miles is the distance between the towns."

The number of the verb is not affected by modifying phrases between it and the subject, or by words joined to the subject by *with*, *together with*, *as well as*.

1. A collection of rare old books was presented to the manager.
2. The teacher as well as the pupils was invited to the party.

When a sentence is introduced by the expletive *there*, the verb agrees with the real subject.

1. There are several houses on the street.
2. There is a tree in the yard.

When the compound subject consists of two or more singular subjects joined by *either . . . or*, *neither . . . nor*, the verb is singular.

1. Either the boy or the girl is eligible.
2. Neither the water nor the milk was frozen.

Subjects modified by the adjectives *either*, *neither*, *every*, *each* take singular verbs, as "Every man, woman, and child is expected."

The indefinite pronouns, *each*, *either*, *neither*, *every one*, *everybody*, *some one*, *nobody*, take singular verbs.

When the nouns or pronouns of a compound subject differ in person and number and are separated by *either . . . or*, *neither . . . nor*, the verb agrees with the noun or pronoun nearest it.

1. Neither you nor I am to blame.
2. Either they or she is to blame.

In a clause introduced by a relative pronoun the verb agrees in person and number with the antecedent of the relative pronoun, as "That is one of the best pianos that are on the market."

Don't is a contraction of *do not*. It should not be used with a subject in the third person singular.

Care should be taken to use *shall* and *will* correctly. Use *shall* with the first person and *will* with the second and the third person to denote future time.

1. I *shall* go to the fair to-morrow.
2. They *will* expect you at six o'clock.

Will used with the first person denotes determination.

I *will* go in spite of his opposition.

Shall used with the second person and the third person shows determination on the part of the speaker.

I am determined that he *shall* obey the rules.

In questions use the auxiliary that is expected in the answer.

1. *Shall* you go to the play? *Answer:* I shall.
2. *Will* he attend church Sunday? *Answer:* He will.

Should and *would* follow the rules for *shall* and *will*.

1. I *should* have known better.
2. He *would* have told you had he known the danger.
3. *Should* you answer the letter?
4. *Would* he believe what I say?

Distinction should be made in the use of *may*, *might*, *can*, *could*. *Can* and *could* express ability to do something. *May* and *might* ask or grant permission.

1. Can the child talk yet?
2. He could say many words when he was a year old.
3. May I ask him a few questions?
4. His mother said you might talk with him.

Let means to permit.

Let me do that for you.

Leave means to allow to remain, or to depart.

1. Leave the door open.
2. You may leave the room now.

Accept means to take when offered.

I accepted his invitation.

Except is used as a preposition and as a verb. As a verb it means to omit.

1. All did well except him.
2. If he is excepted, the record of the class is perfect.

When we *teach* we give information to a person or persons. When we *learn* we receive information.

1. Father taught him to play golf.
2. Father learned to play golf.

Sit means to rest. It does not take an object.

1. Do not sit on the desk.
2. She sat by the window.

Set means to place. It takes an object.

1. She set the kettle on the stove.
2. The vase was set on the mantel.

Rise means to ascend; it does not take an object.

1. The sun rises in the East.
2. The bread had risen during the night.

Raise means to lift; it takes an object.

1. Yeast is used to raise bread.
2. He raised the flag.

Lie means to rest; it does not take an object.

1. The book lies on the table.
2. It lay there yesterday.
3. It has lain there a week.

Lay means to place; it takes an object.

1. Lay the book on the table.
2. I laid the book on the table.
3. It was laid there by me.

Get means *to secure*, and should be so used. It should not be used as an auxiliary, except colloquially.

1. Get me a pencil.
2. Have you got your automobile license yet?

Do not use *of* for *have*.

Right: I might have known better.
Wrong: I might of known better.

Ain't is not the right contraction of *am not, has not,* etc. It should never be used.

Do not use *had* before *ought.*

The verb *lend* and the noun *loan* are often confused.

1. Lend me a pencil.
2. I asked for a loan of ten dollars.

Affect, the verb, and *effect,* the verb and the noun, are often confused.

1. He was much affected by it.
2. It was effected by hard work.
3. The effect was astounding.

Adverbs

An **adverb** is a word that modifies a verb, an adjective, or another adverb.

Adverbs may be divided into three classes: *simple, interrogative,* and *conjunctive.*

A **simple adverb** merely acts as a modifier in a sentence. These adverbs may express the following:

Time: as *soon, later, then, now,* etc.
Place: as *here, there, thence,* etc.
Degree: as *entirely, enough, almost,* etc.
Manner: as *better, worse, quickly,* etc.

The words *yes* and *no* are adverbs.

An **interrogative adverb** is used to introduce a question. *How, when, where, why, whence, whither* are interrogative adverbs.

A **conjunctive adverb** acts as a regular adverb in a subordinate clause, and it also connects that subordinate clause with the principal clause. The chief conjunctive adverbs are *after, as, how, when, whenever, where, while, why.*

The inflection of an adverb is called its **comparison.** Adverbs have three degrees of comparison, *positive, comparative,* and *superlative,* just as adjectives have, and the rules for their comparison are the same as the rules for the comparison of adjectives. Most adverbs are compared, however, by prefixing *more* and *most.*

Special attention should be given to the use of *surely, very,*

really, *somewhat*, *almost*. With few exceptions ***very*** is used before an adjective only.

1. He is very tired.
2. She is very much interested.

The double negative should be avoided.

1. They have no gasoline.
2. He can hardly see to write.
3. I have scarcely enough paper to finish the test
4. She has but one more question to answer.

Prepositions

A preposition is a word that establishes a relation between a noun, pronoun, or other substantive, called the object of the preposition, and some other word in the sentence. In the sentence, "He shot the squirrel *with* a rifle," *with* shows a relation between the act of shooting, or *shot*, and the *rifle*.

The principal *simple* prepositions, or those of but one syllable, are as follows: *at*, *but*, *by*, *down*, *for*, *from*, *in*, *near*, *of*, *off*, *on*, *past*, *since*, *to*, *till*, *up*.

The commonest *compound* prepositions, or those of more than one syllable, are: *above*, *across*, *after*, *among*, *before*, *behind*, *beneath*, *beside*, *into*, *nearer*, *over*, *throughout*, *under*, *until*, *upon*, *within*.

Like is a preposition, and may be followed by a noun or pronoun or substantive phrase, as "The baby looks *like* its mother." *Like* is not a conjunction, and should not be followed by a clause.

In or *at* are used to denote rest in a place; *into* denotes motion toward a place.

1. He has the money *in* his pocket, and he is going *into* that candy store.
2. He is staying *at* the best hotel.

Conjunctions

A **conjunction** is a word that connects words or groups of words. According to their use in the sentence conjunctions are classified as *coördinating* and *subordinating*.

A **coördinating conjunction** is one that connects words, phrases, and clauses of equal rank. The principal coördinating conjunctions are *and*, *but*, *or*, *nor*, and the correlatives *either . . . or*, *neither . . . nor*, *both . . . and*.

A **subordinating conjunction** connects two clauses of unequal value, a principal clause with a subordinate clause. The principal subordinating conjunctions are *after*, *although*, *as*, *as if*, *as though*, *because*, *if*, *in order that*, *lest*, *than*, *so that*, *that*, *unless*, *until*, *whether*.

Conjunctions that are used in pairs, such as *either . . . or*, *though . . . yet*, are called *correlative conjunctions*. They may be either coördinating or subordinating.

Or should not be used with the correlative *neither*. *Neither . . . nor* is the correct form, as "*Neither* could the man prove his innocence, *nor* could the jury find him guilty."

After such verbs as *knows*, *says*, the conjunction *that* should not be omitted before an infinitive, as "He thinks *that* to be cautious is the best plan."

Avoid the use of *except* and *without* for *unless*, *like* for *as*, *as* for *that*, *where* for *that*, *so* for *so that*, *while* for *and*, *when* for *than*, *if* for *whether*.

1. I shall not go unless you do (*not* without *or* except).
2. Why don't you work as he does (*not* like)?

Interjections

An **interjection** is a word or sound used to express emotion, such as surprise, anger, pain, or fear. It has no grammatical relation to the rest of the sentence. *Ah*, *oh*, *alas*, *pooh*, *pshaw*, are examples of common interjections.

Sentence Structure

A **sentence** is the expression of a complete thought in words.

Sentences are classified according to their use as *declarative* and *interrogative*.

A **declarative sentence** is one that asserts, or tells something.

An **interrogative sentence** is one that asks a question.

Declarative and interrogative sentences are of two types, *exclamatory* and *non-exclamatory*.

An **exclamatory sentence** is one that expresses strong emotion.

A **non-exclamatory** sentence does not express emotion.

Sentences are classified according to their form as *simple*, *complex*, and *compound*.

A **simple sentence** is one that has but one subject and one predicate. Either the subject or the predicate or both may be compound.

1. Helen stopped.
2. Helen stopped and looked.
3. Mary and Helen stopped.
4. Mary and Helen stopped and looked.

A **compound sentence** consists of two or more principal clauses related in thought, as "The dog stopped suddenly, and the hair on his back rose."

A **clause** is a group of words containing a subject and a predicate. Clauses are either *principal* or *subordinate*.

A **principal clause** makes a complete assertion, as "The dog stopped suddenly."

A **subordinate clause** is one that is dependent on a principal clause for its meaning. It is used as a single part of speech, as "It was the dog *that had been trotting along briskly*."

A **complex sentence** consists of one principal clause and one or more subordinate clauses, as "The dog that had been trotting along briskly stopped suddenly."

Subordinate clauses are of three kinds, named according to their use in a sentence.

A **substantive clause** is used as a noun or pronoun, as "I know *what you mean*."

An **adjectival clause** is used to modify a noun or pronoun, as "I know the man *who cheated him*."

Adjectival clauses are of two kinds: *restrictive* and *non-restrictive*. A restrictive adjectival clause is one which points out a particular person or thing from a group, as "The man *who was sentenced for speeding* sold his car to pay his fine." A non-restrictive adjectival clause is one which does not point out but merely gives additional descriptive information about the person or thing spoken of, as "My brother, *who was sentenced for speeding*, sold his car to pay his fine."

An **adverbial clause** is used to modify a verb, an adjective, or another adverb, as "The baby was sleeping *when she left.*"

A **phrase** is a group of words *not* containing a subject and a predicate, and used as a single part of speech.

Phrases are classified according to their use just as subordinate clauses are: as *substantive*, *adjectival*, and *adverbial*.

Substantive: *To see the mountain* is worth the trip.
Adjectival: The trip *to the mountain* is worth while.
Adverbial: We went *up the mountain.*

Phrases are classified according to their form as prepositional, infinitive, and participial. These names are taken from the elements of which they are made up.

Prepositional: We went *up the mountain.*
Infinitive: *To see the mountain* is worth the trip.
Participial: *Seeing the mountain so near us*, we grew excited.

Parts of a Sentence

There are two main parts to every sentence, a *subject* and a *predicate.*

The **predicate** is that part of the sentence which asserts something about the subject. In the sentence, "The maple tree was damaged by the wind," *was damaged by the wind* makes an assertion about the subject, *The maple tree.* The **subject** is that part of the sentence about which the predicate makes its assertion.

The **modifiers** of a subject or predicate are words or groups of words that are used to change the meaning slightly, or to make it more definite and complete. *The* and *maple* make the word *tree* more complete in meaning.

The **complete subject** of a sentence includes a main word or words, as *tree*, called the **subject substantive,** which names definitely that of which the assertion is made, and the modifiers, as *The maple*, which alter or modify slightly the meaning of the subject substantive *tree.*

The **complete predicate** of a sentence includes a main word or words, as *was damaged*, called the **predicate verb,** which names the assertion made of the subject; it may have modifiers, as

by the wind, or it may have a direct object, or a predicate nominative or adjective, to complete its meaning.

An active transitive verb requires an object to complete its meaning. The **direct object** names that toward which the assertion of action is directed.

Subject	*Predicate*	*Direct Object*
The strong wind	damaged	the tree.

A **predicate nominative** is a word or group of words which completes the meaning of the verb, and renames the subject, as "The storm was a real *hurricane*."

A **predicate adjective** is an adjective that completes the meaning of the verb, but really modifies the subject, as "The storm was very *severe*."

Completeness in Sentences

Care should be taken to make complete sentences in writing. Incomplete grammatical constructions are used in conversation, both oral and written, and in literary types for artistic effect. The young writer should not adopt the latter use until he has proved that he has a literary style.

Incompleteness of sentences may depend on the use of phrases or dependent clauses for sentences, or on the omission of words that are necessary to complete the thought.

(1) Do not use fragments of sentences as if they were sentences.

Right: James stood in the cold an hour to get the bus for which he was waiting.

Wrong: James stood in the cold an hour. To get the bus for which he was waiting.

Right: Finally he reached home after he had walked a mile in deep snow.

Wrong: Finally he reached home. After he had walked a mile in deep snow.

Right: She was a young woman, born in Russia, who knew nothing of our customs, but who wanted very much to get an education.

Wrong: She was a young woman, who, born in Russia and knowing nothing of our customs, but wanting very much to get an education.

(2) Do not omit necessary words in comparison.

Right: He is taller than any other boy in school.
Wrong: He is taller than any boy in school.

Right: The orchestra from Central High School does not seem to play as well as does the orchestra of The North High School.
Wrong: The orchestra from Central High School does not seem to play as well as The North High School.

(3) Do not omit the verb.

Right: He has always attended church and will continue to do so in the future.
Wrong: He has always attended church and will continue in the future.

(4) Do not omit a necessary noun or pronoun.

Right: Every day we meet men of different types, men who are good and men who are bad.
Wrong: Every day we meet men of different types, men who are good and bad.

(5) Do not omit necessary prepositions.

Right: The stream flows by the house as well as by the barn.
Wrong: The stream flows by the house as well as the barn.

Right: He has no interest in or sympathy for our plan.
Wrong: He has no interest or sympathy for our plan.

(6) Do not omit necessary adjectives.

Right: He was very much pleased to get the position.
Poor: He was very pleased to get the position.

(7) Do not use *so* and *such* unless you complete the comparison they imply.

Right: Mary is such a pleasant girl it is a joy to know her.
Wrong: Mary is such a pleasant girl.

Right: The work is so difficult that I dread to undertake it.
Wrong: The work is so difficult.

(8) Do not omit the article if two objects or persons are meant.

Right: A man and a boy were drowned in the lake.
Wrong: A man and boy were drowned in the lake.

Unity in Sentences

A good sentence has unity. It gives the impression of oneness. To secure unity observe the following cautions.

(1) Do not coördinate unrelated thoughts.

Right: She was a good tennis player. She could also make excellent cake.
Wrong: She played a good game of tennis, and she made excellent cake.

(2) Do not include too many details.

Right: At the end of the long street, facing the on-coming traffic, stood a large dignified old house. Back of the house was a spacious garden surrounded by a stone wall on the sides of which ran vines of various kinds, concealing the stones. On top of the wall were planted roses, red, pink, and white, together with yellow snapdragons and other beautiful summer flowers.
Wrong: At the end of the long street, facing the on-coming traffic stood a large dignified old house back of which was a spacious garden surrounded by a stone wall on the sides of which ran vines of various kinds concealing the stones, and on top of which were planted roses red pink and white together with yellow snapdragons and other beautiful summer flowers.

Clearness in Sentences

Above all else a sentence should be clear, so clear that its meaning cannot be misunderstood. Clearness can be secured by observing the following cautions.

(1) Do not misplace modifiers. They should come near the words they modify. Watch particularly *also*, *only*, *almost*, *nearly*, *scarcely*, *suddenly*, etc.

Right: He earned only five dollars a week.
Wrong: He only earned five dollars a week.
Right: He had scarcely enough to eat.
Wrong: He scarcely had enough to eat.

Right: Suddenly the person whom she called came round the corner.
Poor: The person whom she called suddenly came round the corner.

(2) Place parenthetical expressions in natural breaks in the sentence.

Good: Perhaps his work will make him famous.
Fair: His work will perhaps make him famous.
Poor: His work perhaps will make him famous.

(3) Do not misplace correlatives.

Right: He could neither hear the sound of a human voice nor see a living object.
Wrong: He could hear neither the sound of a human voice nor see a living object.

(4) Do not misplace phrases.

Right: They stood on the curb an hour without moving, waiting for the bus to come.
Wrong: They stood on the curb an hour waiting for the bus to come without moving.

(5) Avoid dangling participles and misplaced gerunds.

Right: Having lost our money, we were refused rooms by the manager of the hotel.
Wrong: Having lost our money, the manager of the hotel refused to give us rooms.

Right: In speaking to me over the telephone, the manager told me that he would give me work soon.
Wrong: In speaking to the manager over the telephone, he told me that he would give me work soon.

(6) Do not misplace clauses.

Right: A portrait of the president, which hangs in the main corridor, was presented to the bank.
Wrong: A portrait of the president was presented to the bank, which hangs in the main corridor.

(7) Avoid shifts in tense and reference.

Right: So long as he does not harm the flowers he has the privilege of walking through the garden.
Wrong: So long as he does not harm the flowers he had the privilege of walking through the garden.
Right: I have wonderful parents, parents that will do anything for me.
Wrong: I have wonderful parents, parents that will do anything for you.

(8) Use parallel structure to express ideas parallel in meaning.

Right: Because of his dishonorable conduct, he is shunned by his former associates and by his friends.
Wrong: Because of his dishonorable conduct, he is shunned by his former associates and his friends ignore him.

Right: Walking is better exercise for most people than riding.
Wrong: Walking is better exercise for most people than to ride.
Right: Three things are necessary to make one healthful: regular exercise, wholesome food, and fresh air.

Right: If one wishes to be healthful he must take regular exercise, eat wholesome food, and breathe fresh air.
Wrong: Three things are necessary to make one healthful: regular exercise, eat wholesome food, and fresh air.

(9) Arrange your sentences so that references are clear.

Right: The children brought their favorite books to their teachers.
Poor: The children brought their teachers the books which they liked best.

Right: He lost on the street car the article which he was bringing to his mother.
Wrong: He lost the article on the street car which he was bringing to his mother.

Emphasis in Sentences

Sometimes a sentence or a part of a sentence needs emphasis in order to secure force. Note the following rules.

(1) Do not coördinate the important and the unimportant.

Right: I drove to the country where I found all kinds of vegetables, which I brought home in my car.
Wrong: I drove to the country, and I found all kinds of vegetables, and I brought them home in my car.

(2) Do not subordinate the main idea.

Right: Although it was a clear day, I brought an umbrella.
Wrong: Although I brought an umbrella, it was a clear day.

(3) Emphasis may be obtained by inversion.

Normal: A tall boy in a brown and gold sweater stood before him.
Transposed: Before him stood a tall boy in a brown and gold sweater.

(4) Emphasis may be gained by repetition.

Normal: Cannon volleyed and thundered in front of them, to their left, and to their right.
Emphatic: Cannon to right of them,
Cannon to left of them,
Cannon in front of them,
Volleyed and thundered.

(5) Emphasis may be secured by using strong beginnings.

Weak: It seems to me that courtesy at all times is a desirable habit.
Forceful: Courtesy at all times, it seems to me, is a desirable habit.

(6) Emphasis may be secured by using strong endings.

Weak: He has no sense of responsibility, I believe.
Forceful: He has, I believe, no sense of responsibility.

Weak: There was no fascination in such a sport as golf for him.
Forceful: There was for him no fascination in such a sport as golf.

(7) Emphasis may be obtained by the use of periodic sentences.

Loose: The people of Paris celebrate the taking of the Bastille every year on the fourteenth of July.
Periodic: Every year, in Paris, on the fourteenth of July, the people celebrate the taking of the Bastille.

(8) Emphasis may be obtained by use of the active rather than passive voice.

Weak: The boat was seen coming into the harbor, and so we immediately hurried to the wharf.
Strong: We saw the boat coming into the harbor, and so we immediately hurried to the wharf.

Weak: The space allotted to you should be taken at once.
Strong: You should take at once the space allotted to you.

(9) Arrangement in climax may also be used for emphasis.

Anti-climax: The so-called witches of Salem were tortured by being burned at the stake, they were annoyed by persistent questionings, they were persecuted by unjust accusations.
Climax: The so-called witches of Salem were annoyed by persistent questionings, they were persecuted by unjust accusations, they were tortured by being burned at the stake.

RULES OF PUNCTUATION, CAPITALIZATION, MANUSCRIPT, AND SPELLING

Uses of the Period

Use a period:

(1) After a non-exclamatory declarative sentence.

I am asking you to forward my mail.

(2) After an initial and an abbreviation.

1. Col. John T. Smith wrote letters to Miss Moore and Mrs. Clark on Wed., Feb. 5, 1930.
2. Send me the following: 2 qts. of milk, 3 lbs. of sugar, and 5 doz. eggs.

Uses of the Exclamation Point

Use the exclamation point:

(1) After an exclamatory declarative sentence.

O, full of scorpions is my mind, dear wife!

(2) After an interjection and an exclamatory phrase.

O, my prophetic soul, my uncle!
Oh! you frightened me.

Uses of the Question Mark

Use the question mark:

(1) At the end of a sentence which asks a question. Care should be taken to place the question mark correctly in a quotation which asks a question.

1. Are you coming?
2. "Do you believe in ghosts?" asked Mary.
3. Did he really say, "I believe in ghosts"?

(2) In parentheses to indicate doubt.

The intrepid explorer (Cabot?) spent many days at court.

Uses of Quotation Marks

Use quotation marks:

(1) To inclose a direct quotation. Single quotation marks are used around a quotation inclosed in another quotation.

1. "I am certain that I put the letter on the table," said Mary.
2. "You must be mistaken," remarked Henry, "for I found it on a chair."
3. Mary replied, "Then somebody put it there."
4. My teacher answered, "The principal said, 'Take your complaint to the office.'"

(2) To set off titles of articles, books, poems, etc., in handwriting.

Uses of the Colon

Use the colon:

(1) After the salutation of a business letter.

Dear Sir:

(2) To introduce formally a series of items, statements, or questions.

1. Please send me the following: a spool of thread, a paper of pins, a yard of ribbon.
2. The problem is this: When shall we be able to find a market for our products?
3. The conditions were right for a revolution: the nobility were dissatisfied with the crown, the middle class were slowly gaining power, the peasantry were starving.

(3) To introduce a long quotation.

Hamlet began his famous soliloquy thus:
"To be or not to be, that is the question, etc."

(4) To separate minutes and hours in an expression of clock time.

The train arrives at 12:30 P.M.

Uses of the Semicolon

Use the semicolon:

(1) To separate the clauses of a compound sentence when the conjunction is omitted.

Cabbage is a healthful food; it contains several kinds of vitamins.

(2) To separate long coördinate clauses joined by a conjunction.

I wrote to the steamboat company for a time-table; I telephoned to three hotels for reservations; and I telegraphed for tickets to the football game.

(3) To separate coördinate clauses containing commas.

He disliked regular hours, constant supervision, and continuous criticism; and whenever he could afford to go, he left this routine life for a few days of tramping and fishing.

(4) To separate coördinate clauses joined by conjunctive adverbs.

It is very cold to-day; therefore, you will need plenty of clothing to keep you warm.

Uses of the Comma

Use the comma:

(1) To set off parenthetical and explanatory expressions. Parenthetical and explanatory expressions add to the meaning of a sentence, but they have no grammatical relation to the rest of the sentence. They may be omitted without changing the construction of the sentence. They include *yes* and *no* at the beginning of the sentence, mild interjections, words in apposition (unless by usage they have become a part of the name), nouns used in direct address, absolute constructions.

1. Yes, I am coming.
2. Oh, that may be true.
3. Well, perhaps you are right.
4. Mr. Sawyer, the aviator, was there to-day.
5. Mary, let me take your pen.
6. They have planned, as you know, to leave by the next train.
7. You have never, I believe, made a rude remark to your parents.
8. The plans being completed, the engineer undertook the work.

(2) To set off the members of a series. Words, phrases, and clauses used in a series have the same grammatical construction.

1. Her sentences are correct, clear, and effective.
2. She is fond of playing tennis, of driving a car, and of shooting at a target.
3. I want to know when you will arrive, by what route you are coming, and who will come with you.

(3) To set off items of dates and geographical terms.

Robert L. Stevenson was born in Edinburgh, Scotland, Nov. 13, 1850.

(4) After the salutation of a friendly letter.

Dear Alice, My dear Henry,

(5) After the complimentary close.

Yours truly, Sincerely yours,

(6) In a direct quotation. A direct quotation gives the exact words of a writer or speaker. The comma is used to separate the direct quotation from expressions such as *he said*, whether they are used before the quotation, after the quotation, or between parts of the quotation.

1. John said, "I am looking for my pencil."
2. "Perhaps you left it in your book," suggested his mother.
3. "Very likely I did," he replied, "when I answered the telephone."

(7) After an introductory participial phrase.

1. Seeing a train of cars approach, the horse became frightened.
2. Upon nearing the coast, we could distinguish people going about their work.

(8) In a compound sentence. A comma is used before the coördinating conjunction to separate the independent clauses of a compound sentence, unless these clauses are very short.

1. The wind blew furiously through the trees, and later the rain came down in torrents.
2. He was glad that he had stopped, for the automobile in front of him skidded as it turned the corner.
3. Either the gasoline tank was empty, or the battery was not charged.

(9) To set off non-restrictive modifiers. Relative clauses which add something to the meaning of the word they modify are set off by commas. They may be omitted without affecting the meaning of the main clause. They are called non-restrictive.

1. Will James, who writes about horses, illustrates his own stories.
2. Charles Greatthorn, who sat near me, is the author of several books about birds.

Relative clauses which limit the meaning of the words they modify are called restrictive. Their omission affects the meaning of the main clause. They are not set off by commas.

The man who sat near me is the author of several books about birds.

Phrases may be restrictive or non-restrictive. If restrictive, they are not set off by commas.

1. Books pertaining to hygiene were recommended for study.
2. The Titanic, carrying thousands of passengers, was sunk by collision with an iceberg.

(10) To set off long adverbial clauses used at the beginning of sentences.

1. If you intend to stay until after it grows dark, you had better turn on the lights in your car.
2. When the man saw that the signal was red, he stopped his car suddenly.

(11) An adverbial clause which follows the verb is not set off by a comma unless it is non-restrictive.

1. The clock struck ten as I entered the house.
2. James took dictation all day on the typewriter, as if writing were a recreation to him.

Uses of the Dash, Parentheses, and Brackets

Use the dash:

(1) To indicate that the thought is broken by something irrelevant.

She chewed gum incessantly — can you believe it? — during the whole of the concert.

(2) To precede a summarizing statement.

The origin of the people, their sense of freedom, the importance of their agriculture and their fisheries, the distance of the colonies from England — all these were given by Burke as reasons for conciliation with America.

Use parentheses marks:

(1) To confirm statements.

He earned fifteen dollars ($15) a week.

(2) To inclose statements related in thought but not in grammatical construction to the main thought of the sentence.

If the weather is fine to-morrow (and it looks as if it would be fair), we shall expect you to tea at four.

Use brackets to inclose an explanation in a sentence:

King Arthur said, "I drew it [the sword] from the sea."

Use of the Apostrophe

Use the apostrophe:

(1) To show where letters are omitted.

It's the right thing to do.

(2) To indicate the possessive forms of singular and plural nouns.

Boys' coats and men's hats are for sale here.

(3) To form the plurals of letters of the alphabet, or words used as proper names, of signs, and of numbers.

1. Cross your *t's* and dot your *i's*.
2. Her 3's and her 5's look alike.
3. His writing is full of too many *and's*.

Uses of Capitals

Use capitals:

(1) To begin every complete sentence.

Weather predictions are valuable to all classes of people.

(2) To begin every direct quotation.

The guard said to the applicant, "You must demonstrate that you can swim."

(3) To begin every line of poetry.

> There was no leaf upon the forest bare,
> No flower upon the ground,
> And little motion in the air,
> Except the mill-wheel's sound.

(4) For the first letters of names of particular places, persons, and things, that is, proper nouns.

1. Persons, their initials and titles: as Dr. James B. Hyde.
2. Particular places, objects, days, months, trade names, holidays: as St. Louis, Bunker Hill, Wednesday, February, Christmas, Western Reserve University, Central High School, Pennsylvania Railroad, The National Safety Council.
3. Races of people, associations: as Caucasian, American Legion.
4. Departments of Government: as Department of State.
5. Historical periods and events: as Colonial Period, Battle of the Marne.

(5) For the first letters of proper adjectives: *Italian, Dar-*

winian. Some adjectives derived from proper names have become common, through usage, and are not capitalized.

The task was herculean.

(6) Use capitals for words in titles of books, laws, treaties, articles for magazines, except conjunctions, prepositions of less than four letters, and the articles, *a*, *an*, and *the* unless they begin the title: *The Call of the Wild*, *the Volstead Act*, *the Treaty of Versailles*, *Honor Among Thieves*.

(7) Use capitals for references to deity:

The Lord is my shepherd.

(8) Use capitals for the personal pronoun *I*, and the interjection *O*.

1. It is I.
2. Build thee more stately mansions, O my soul. . .

(9) Use capitals for abbreviations of proper names. The following are the correct abbreviations of the states and territories:

Ala. — Alabama
Ariz. — Arizona
Ark. — Arkansas
Calif. — California
Colo. — Colorado
Conn. — Connecticut
Del. — Delaware
D. C. — District of Columbia
Fla. — Florida
Ga. — Georgia
Ill. — Illinois
Ind. — Indiana
Kans. — Kansas
Ky. — Kentucky
La. — Louisiana
Me. — Maine
Md. — Maryland
Mass. — Massachusetts
Mich. — Michigan
Minn. — Minnesota
Miss. — Mississippi
Mo. — Missouri
Mont. — Montana
Nebr. — Nebraska
Nev. — Nevada
N. H. — New Hampshire
N. J. — New Jersey
N. Mex. — New Mexico
N. Y. — New York
N. C. — North Carolina
N. Dak. — North Dakota
Okla. — Oklahoma
Oreg. — Oregon
Pa. — Pennsylvania
P. I. — Philippine Islands
P. R. — Porto Rico
R. I. — Rhode Island
S. C. — South Carolina
S. Dak. — South Dakota
Tenn. — Tennessee
Tex. — Texas
Vt. — Vermont
Va. — Virginia
Wash. — Washington
W. Va. — West Virginia
Wis. — Wisconsin
Wyo. — Wyoming

(10) Use capitals for directions used as names of locations.

He lived in the South during the winter months (location).
The compass indicates what direction is north (direction).

(11) Use capitals for the first words of the salutation and of the complimentary close of a letter; also the word *Sir*.

Dear Sir:	Yours truly,
My dear Sir.	Very sincerely yours,

(12) Use capitals for names used in personification.

O Death where is thy sting!

Correct Form of Manuscript

A manuscript should be legible and attractive. The following directions will help produce such an effect.

1. Use white unruled paper, unless otherwise requested. Lines interfere with the legibility of writing.
2. Use black or very dark blue ink.
3. Write on one side of the sheet.
4. Leave sufficient space between the words and between the lines so that the letters do not run into one another.
5. Leave a margin of at least an inch on each side, at the top, and at the bottom, so that the manuscript will have something of the appearance of a printed page.
6. Fold the manuscript, if requested to do so by the instructor, but do not roll.
7. Put your name on each sheet.
8. Number the pages.
9. Indent each paragraph at least one inch.
10. Draw one line through any word you wish to leave out, but do not use parenthesis marks or brackets for this purpose.
11. If you wish to insert anything you have omitted, use a caret (∧) at the point of the omission and write the omitted part above or in the margin.
12. When quoting verse, write the lines exactly as you find them in the original.

Two Spelling Rules

I. If a monosyllable or a word accented on the final syllable ends in one consonant preceded by a single vowel, double the consonant before a suffix beginning with a vowel.

sit, sitting	plan, planned	fat, fattest
rid, riddance	begin, beginning	occur, occurred

II. Drop the final *e*, if silent, before a suffix beginning with a vowel.

breeze, breezy	guide, guidance	seize, seizure
college, collegiate	sense, sensible	measure, measurable
		mule, mulish

Some derivatives retain the *e* (1) to prevent confusion: as *dye*, *dyeing*; (2) to preserve the soft sound of *c* and *g*: as *peace*, *peaceable*, and *change*, *changeable*.

III. Words that end in *y* preceded by a consonant, change *y* to *i* before a suffix not beginning with *i*.

try, tries	carry, carries	pity, pities

ADDITIONAL EXERCISES

There follow additional exercises on the more difficult problems discussed in this book. These exercises may be used as drill material to make certain that correct habits are established, or they may be used for review and testing.

Part One: Section One

Lesson 1. (*Page 1* [1]) Read the following groups of words. Write the numbers of the ones that are sentences in one column and of the ones that are not sentences in another column.

1. Gasoline must never be allowed to remain in an open vessel or in any can or bottle.
2. Which is not tightly corked.
3. It should never be poured down a sink.
4. Because the fumes may pass through the sewer and come up in some other house.
5. Never keep gasoline or benzine in a glass bottle.
6. For if the bottle be dropped it is likely to break and let the liquid escape.

Copy and separate the following into sentences, with the proper capitalization and end punctuation.

There is a very important thing for you to do if you wish to learn the art of saving when you have resisted the temptation to purchase a luxury, then immediately put the sum thus saved in the bank and leave it there so that compound interest will begin to work upon it do not put the sum back in your pocket only to wait some other temptation to spend it, a temptation a little stronger perhaps than the first one one secret of saving is to put the amount saved in the bank as soon as possible after resisting the first temptation to spend it in this way you will get into the habit of saving, and this is an excellent habit to acquire the way to form any habit is to keep doing the thing over and over again a boy learns to swim by keeping at it until he doesn't have to think about it, until it becomes a habit and a girl learns to knit in the same way get the habit of saving by saving regularly every

[1] These numbers refer to pages in the text.

week or month until the habit is so strong that you will save regularly, without having to force yourself to do it.[1]

Lesson 6. (*Page 12*) Reconstruct and copy the following sentences.

1. The automobile stopped in front of the policeman with a flat tire.
2. The old peddler waited beside the safety zone wearing a threadbare coat.
3. Who set the butter beside the gasoline which we are to spread on our bread?
4. Keep the matches away from children in a tin box.
5. The car stopped after the officer blew his whistle with screaming brakes.
6. The rain leaked in through the hole on Saturday night which we had patched.
7. I just have two brothers.

Lesson 15. (*Page 35*) Combine the following sentences by changing the less important statements into phrases introduced by participles and placing them at the beginnings of the more important statements. Copy and punctuate correctly.

1. The motorist grabbed his fire extinguisher. He ran toward the stranger's car.
2. The Ohio driver saw help was near. He lifted his child from the rear seat.
3. The unknown friend quickly raised the hood of the car. He aimed the extinguisher at the bursting flames.
4. Both men realized there was no more danger. They shook hands and returned to their own cars.

Lesson 17. (*Page 41*) Copy the following sentences and punctuate them correctly.

1. As he started the gears grated like an old coffee mill.
2. As the excited passengers watched the oncoming truck swerved into the path of the bus.
3. As I stepped inside the theater seemed even cooler than the management advertised it to be.
4. Because he asked the question had to be repeated.
5. Thinking I called the man stopped half-way across the road.
6. As he entered the horse turned around to greet him.
7. Believing I would stop the girl ran in front of my automobile.
8. Since I wanted to study my mother shut off the radio.
9. While I was eating the cat hid under the table.

[1] From "The Secret of Thrift," by C. B. Upton. Reprinted by permission of *The Teachers College Record.*

Lesson 21. (*Page 53*) Copy the following and punctuate correctly.

There was a policeman at our school to-day Father said Peter.

Who was he asked Peter's father.

A safety policeman Peter explained some of the pupils call him the traffic godfather.

I know why that is added Tom. A big boy said to me Tom you listen to what that officer says. He's helping you to take care of yourself and the rest of us. He gives you a button that says Member of the School Safety Council if you know the safety pledge.

And Father interrupted Peter there is a white cross on the green button on which are the words Universal Safety. Our president explained that this means that safety is for everybody.

The policeman said that the curb is the limit for school patrol boys. We have no right to stop automobiles but we have every right to stop children who try to step into the street before the signal is given that there are no automobiles coming.

Stop at the curb is our motto now said Peter and Tom.

Lesson 29. (*Page 76*) Copy the following sentences. Above each word place the proper abbreviation to show what part of speech it is. Use *n* for noun, *v* for verb, *pro.* for pronoun, *adj.* for adjective, *adv.* for adverb, *conj.* for conjunction, and *prep.* for preposition.

1. Filling the gas tank can be a hazardous operation if it is done incorrectly.
2. Always keep the nozzle of the hose in contact with the tank to avoid a spark from the accumulation of static electricity caused by the gasoline's flowing through the hose.
3. In changing into vapor, gasoline expands so enormously that a single gallon will make explosive the air in a good-sized room.

Lesson 32. (*Page 83*) Copy the following sentences and supply the correct genitive form in each:

1. Every accident is due to —— carelessness (somebody).
2. —— dresses are on the third floor (Woman).
3. Lost: A —— tweed coat on the Lexington Avenue car Monday (lady).
4. Two teamsters were matching their wills against their —— strength (horse).
5. The —— hand was crushed (girl).
6. The —— heads were decorated with flowers (girl).

7. The —— automobile was stolen (man).
8. The —— hearts were weak from exhaustion (man).
9. —— feet are small (Donkey).
10. The —— owner sold him (monkey).
11. —— aunt visited him (Charles).
12. —— book store burned (Cameron and Hill).
13. —— administrations were periods of controversy (Washington and Lincoln).
14. —— catalogue has come (Greene, Altman and Company).

Lesson 33. (*Page 85*) Copy the following sentences, using the correct form of the pronoun in each.

1. I have found just the trip for Marie and (I, me).
2. "Two tickets for my brother and (I, me)," said John.
3. Every one voted affirmatively except my sister and (her, she).
4. To (who, whom) are you talking?
5. (Who, whom) are you calling?
6. Every one waited for the green light, including his mother and (he, him).
7. Beside Mary and (she, her) sat a small boy.
8. Here is my friend for (who, whom) I inquired.
9. What difference will the decision make to you and (I, me)?
10. The teacher said the work must be done by John and (I, me).

Lesson 34. (*Page 88*) Copy the following sentences, supplying the correct form of the pronoun in each.

1. Blame for the broken window was laid on (we, us) boys.
2. The officer escorted Mother and (they, them) across the street.
3. Mother asked Charles and (I, me) to inquire.
4. (Who, whom) are you inviting to the dance?
5. Merit badges were pinned on Mary and (she, her).
6. "Come home early," Mother told Sister and (I, me).
7. (Who, whom) shall I send it to?
8. These are the children (who, whom) the gypsy stopped.
9. A good time is assured (we, us) girls if we play safely.
10. (We, us) girls are to blame.
11. It might have been (she, her).
12. I think it was (they, them).
13. Could it have been (he, him)?
14. Surely it is not (us, we) that you mean.
15. (Who, whom) could it have been?
16. He and (myself, I) are invited.
17. Every one in the office asked for (his, their) early.
18. Neither of the players will be deprived of (his, their).

Lesson 35. (*Page 91*) Copy the following sentences, supplying the correct form of the verb in each.

1. With a loud scream the banker's son —— into the directors' meeting (burst).
2. "Somebody has been locked in the vault," he shouted, "and I have —— the combination" (forget).
3. A level-headed stockholder —— to the emergency alarm and —— the bell (run, ring).
4. Carelessness had —— about this tragedy (bring).
5. The safe opener —— to his knees toiling over the baffling combination lock (sink).
6. He —— his tools on the desk (set).
7. At last the door opened to disclose the teller —— on the floor (lie).
8. Lifting him carefully they —— him near an open window (lay).
9. He tried to sit up, but he —— back (sink).
10. When he had —— at last and gone from the room there were smiles of joy on each face (rise).
11. They had —— the timely rescue of a fellow worker (see).
12. Some one had erred but no one knew who had —— it (do).
13. "Any one as careless as that should be ——," muttered the president (hang).
14. He had —— the keynote of his co-workers' opinion (strike).
15. They had all been —— to the need for greater care in their work (awaken).

Lesson 36. (*Page 94*) Copy the following sentences, supplying the correct form of the adjective or the adverb in each.

1. The actress and her mother seem (real, really) happy in their mountain cabin.
2. I (only have, have only) three dollars with me.
3. He (hadn't scarcely, had scarcely) enough time to reach the boat.
4. The garden is growing as (well, good) as could be expected.
5. I am working (some, somewhat) faster now.
6. Of the twins, John is the (more, most) generous.
7. Of all the boys, John is the (most, more) helpful.
8. I (surely, sure) enjoy ball games.
9. Make sure that all (newly, new) installed gas appliances are gas tight.
10. Apply the brakes (slowly, slow) when the pavement is wet.

Lesson 37. (*Page 99*) Copy the following sentences, supplying the correct word in each.

1. The remaining sandwiches were divided (between, among) the two girls.
2. The ball bounced (off, off of) Hornsby's bat.
3. The firemen hurried (in, into) the house searching for the missing woman.
4. Who votes (beside, besides) the council members?
5. Safety badges were distributed (among, between) thirty eighth-grade pupils.
6. It looks (like, as if) the train will beat the automobile to the crossing.
7. I agree (to, with) the proposition.
8. She was angry (with, at) her father.
9. The captain was angry (with, at) the condition of the boat.
10. He had to part (with, from) his friend.
11. The woman had to part (with, from) her jewels.
12. You should be careful (of, with) your money.
13. She has neither money (nor, or) work.
14. He will not succeed (except, unless) he goes to work.
15. The boy behaved (as if, like) he expected more pay.
16. I was (to, at) the concert last night.

Part One: Section Two

Lesson 1. (*Page 141*) Copy the following sentences, and draw two lines under the word that the italicized phrase modifies.

1. *Allowed to escape* the genie became a terrible giant, *doing a vast amount of harm.*
2. Gasoline is very much *like this powerful genie.*
3. *Deprived of liberty and kept under control*, gasoline will perform wonderful works for man.
4. *Given an opportunity to roam*, gasoline will exact a heavy toll from all mankind.

Reconstruct the sentences below so that the participial phrases modify the correct words. Copy your revised sentences.

1. While baking the cake, the stove became too hot.
2. By selecting very carefully, good peaches were found by him.
3. Having chosen the wrong road, our route was lost.
4. In speaking to Jane yesterday, she told me you are going.
5. Dropping my heavy bag for a moment to rest, the thief had a chance to grab it.

Lesson 2. (*Page 147*) Copy the following sentences. Draw one line under the principal clause and two lines under the subordinate clause in each sentence.

1. A clean house seldom burns unless a dirty house sets fire to it.
2. Because the human body is a moderately good conductor, it is dangerous for persons to touch trolley wires, electric light wires, third rails, or any other objects through which a heavy current passes.
3. I was in Chicago while the World's Series games were being played.
4. When the coasting season opens, the traffic commissioner will close this street for a playground.
5. If he expects to enter the university, Harry must find summer employment.
6. Unless I see the article, I shall not believe the advertisement.

Lesson 3. (*Page 149*) Copy the following sentences. In each sentence draw one line under the subordinate clause, and two lines under the word it modifies.

1. Joe Harris, who formerly played on the local team, is the league's leading batter.
2. The orchestra leader, who had been wildly cheered by the audience, bowed low.
3. Three men whom we had seen in the hotel elevator were members of the opera company.
4. The old man from whom we borrowed the shovel soon returned to his digging.
5. There is the man who tried to catch a baseball in his straw hat.
6. Mary thanked the man whom she had asked to catch her dog.

Copy the following sentences, supplying the correct form of the relative pronoun in each.

1. The librarian to (who, whom) I applied for a position was very encouraging.
2. The boy (who, whom), I believe, wanted the same job has gone home.
3. The man (who, whom) has been chosen is my brother.
4. Mrs. Wyman, with (who, whom) you are acquainted, has a flower garden.
5. The gardener (whom, who) my father engaged to do the work is ill.
6. He chose the one (who, whom) is the best fitted to do the work.
7. The girl (who, whom) you said is invited is my sister.

8. Her father, (who, whom) I think you know, was elected mayor.
9. His mother, (who, whom) I supposed was away, is here.
10. Mrs. Morley, (who, whom) you said is the best player, took the prize.

Lesson 4. (*Page 151*) Copy the following sentences. Draw one line under each substantive clause, and two lines under the word it modifies.

1. That some mulberry trees have three kinds of leaves is a fact not generally known.
2. For hours at a time he listened to his father's stories of what his grandfather had done at sea.
3. I shall talk to whoever answers the telephone.
4. Whatever you request will be granted.
5. The club will welcome whomever you recommend.
6. Who would be elected was a debated question.
7. Whoever wishes to have wrens in his yard must build wren-houses early in spring.
8. What do you expect the outcome will be?

Copy the following sentences, supplying the right form of *who*, or *whoever*.

1. He will present the medal to (whoever, whomever) has earned it.
2. To (whoever, whomever) you send he will be kind.
3. They will elect (whomever, whoever) you recommend.
4. Charles wrote letters to (whoever, whomever) he thought would be interested.
5. She asked (who, whom) the artist is.
6. We are anxious about (whom, who) the coach will be.
7. (Who, whom) do you think will come for the game?

Lesson 5. (*Page 154*) Reconstruct the following sentences. Use more than one sentence if necessary. Copy your revised sentences.

1. She thought she wished to furnish her home in modern style but she had so many antiques she thought a Colonial style would be better but when she entered the furniture store she forgot all her plans and bought without any wisdom at all.
2. Automobiles are manufactured in Detroit and they are put on boats and sent to Cleveland and they are bought by persons who travel and who drive them right back to Detroit and there they were made in the first place.

3. I want to go downtown Thursday for that is shoppers' day and there are sales in every store and even the theaters have half-priced tickets and I have an idea for decorations for a luncheon so we must go into Taylor's gift department.

4. The basket-ball team from South High had big girls on it who were well-trained and when they played our team they were rough but they were careful to play fair when they were out in the open and when our girls began to make baskets they played harder than ever but even then they could not win and our girls won and our girls were smaller too.

Lesson 33. (*Page 213*) Before what words would you place the symbol ¶ to indicate that the following selection should be divided into three paragraphs?

If two or more fire boxes are pulled simultaneously, only one is received at a time, the others being held out automatically until the first has been completed. Then each of the remaining boxes is received in its turn without confusion. This is what is meant by non-interfering and successive. By this method the danger of a call's being lost is practically eliminated. Every mechanical means of fire fighting is now available. As far as this city is concerned, the fire waste could be reduced without delay, were this all that is necessary. But there is a potent factor to be reckoned with. It is the personal element that entails the continued risk. The city is no safer than its most careless resident. During the last year the city has installed new alarm boxes of the keyless, non-interfering, successive type, containing the most modern mechanism obtainable. No key is required to turn in an alarm. Above a mica window is a handle by which the front of the case is pulled outward and downward on hinges, exposing a porcelain hook. Pulling the hook downward trips the mechanism in the box and transmits the alarm to the fire alarm exchange building which is housed with Fire Station No. 28, Central Avenue and Central Viaduct. From that point the alarm is transmitted to the engine house.

Lesson 45. (*Page 242*) The following interview was written by a high school pupil. What good points has it?

"Ed, your record in Latin is terrible and your general conduct in high school has not been above reproach." The Latin teacher was speaking to a short, well-built boy as the two of them walked out of the school yard together. If the boy was at all embarrassed by these critical words, he covered it with an air of self-assurance and aggressive independence which was dominant even then.

This incident took place in Merrill, Wisconsin, a city of about 8,000, and the boy was Edward S. Jordan, who is now president of the Jordan Motor Co., and a striking personality in the automobile industry.

"You are not interested in going to school," she continued, "but you have a high dramatic interest in what is going on out of the window. You'll do only those things you really love to do. To-day is your last day of high school. I'm not going to give you any advice, but here is something you may find helpful. If you want to be successful in the eyes of the world —," the boy's straying thoughts caught sharply at these words — successful in the eyes of the world — "you must do these four things: *Keep your health good; develop a sense of humor; be pleasant; and associate with people who know more than you.* If you want to be happy, be sure to marry the right woman."

"I'm not prepared to say how closely I've adhered to this program, but I've done my best," Mr. Jordan was telling us briefly but pleasantly, using clean-cut, precise sentences, sure proof of a keen mind devoid of confusion. "To-day my health is good; I find something to laugh about every hour of the day; I'm not a bigot, and although it's hard for me to admit that any one knows more than I, I've tried to live up to that fourth requirement too."

Now Merrill is in a region rich in timber, and so Mr. Jordan's first job was in a lumber mill fastening metal strips on shingles for ten cents a day. Tiresome and dreary work it was for a fun-loving school kid, but it was by this and similar labor that he paid his way through high school and later through the University of Wisconsin.

After twelve years as president of the Jordan plant, he looks back upon his college days as profitable. College is fine for boys, he believes. "And for girls?" we asked. Mr. Jordan looked amused; this evidently was going to be his laugh for the hour. "Well, I think my daughter Jane summed it up pretty well when she said, 'If a girl is good-looking, college is superfluous; if she isn't it's inadequate!'"

As we shook hands to leave, our interview ended, Mr. Jordan said, "I think my Latin teacher's last lesson did me more good than all she ever taught me about all Gaul being divided into three parts." [1]

Part Two: Section One

Lesson 5. (*Page 274*) Some of the sentences in the exercise below are simple and some are compound. Copy, separating the compound sentences into principal clauses. In every simple sentence underline the subject substantive once and the complete subject twice; the predicate verb once and the complete predicate twice.

1. The people of the United States own eighty-one per cent of all the automobiles in the world.

[1] From the *Quill and Scroll*. Reprinted by permission.

2. Automobiles are responsible for most of the grade crossing accidents.
3. Most crossing accidents occur in daylight, and many automobiles crash directly into the side of a train.
4. In ten years twenty thousand persons have been killed at railroad highway crossings, and over fifty-five thousand have been injured.
5. Five per cent of the automobile drivers are responsible for these deaths and injuries.
6. Some of these drivers are minors, some are deaf or blind, and many are intoxicated.

Lesson 7. (*Page 277*) The sentences given below are complex sentences. Copy, underlining once the principal clauses, and twice the modifying or subordinate clauses. Write below each the word in the principal clause that the subordinate clause modifies, and name the kind of subordinate clause according to its use.

1. After George had graduated from high school, his father gave him the money for a trip to New Hampshire.
2. The long journey across the continent was a great event to this boy who had never been away from his birthplace.
3. When he arrived at the little station up in the White Mountains, his uncle met him with a horse and buggy.
4. The mountains that he saw on the drive to his uncle's home seemed very small to him.
5. He thought scornfully that the White Mountains were merely large-sized hills.
6. The fact that he was extremely homesick was distressing to his aunt.
7. She hired an old car one day so that they might drive to Mount Washington.
8. When he saw the extraordinary beauty of that noble mountain, he concluded that one should not attempt to compare the East and the West.

Lesson 9. (*Page 281*) Copy the following sentences, inserting phrases in the blanks to make the meaning more definite and complete. Name these phrases according to the words they modify.

1. The girl —— is a transfer ——.
2. When she came —— everybody looked up and stared.
3. The teacher wanted ——.

4. We listened —— but she spoke ——.
5. The teacher assigned her ——.
6. The boy —— picked up a book she dropped.
7. The desk —— was given ——.

Lesson 12. (*Page 291*) Copy the following, separating it into two paragraphs; separate these paragraphs into sentences and punctuate them correctly.

A forest may be cut or burned in a day hundreds of years however are needed to replace certain kinds of trees every year about twelve million acres of forest land are burned over some of the big trees of California are two or three thousand years old any one who has seen and been awed by these wonderful trees of the Northwest could hardly be unmoved at the thought of their destruction have you ever seen a forest fire at close range I once saw one in the state of Washington and the sight of those beautiful blazing columns still haunts me I can never be careless with fire in the woods again the waste of wood in cutting is tremendous where it is impossible to get machinery into the woods to cut the trees lumbermen have used dynamite on them three quarters of the good timber in them is wasted and great quantities of shattered wood lie there rotting even on lands owned by the government the policy of the forest service has been to cut marketable timber and to sell it to carry on the work of the service at the present rate of consumption and destruction by fire our forests will soon be bare of all marketable timber.

Lesson 23. (*Page 326*) Write out a half-dozen vivid specific words as substitutes for each of the vague general terms given below. If you would like to acquire some new words in doing this, consult a book of synonyms, or perhaps a dictionary, for some of them.

candy	machine	science	book	dessert
emotion	color	coin	noise	disease

Lesson 28. (*Page 337*) If your grade on the sentence improvement exercise in Lesson 28 was not a very good one, give yourself further practice by improving the sentences below. Write your revised sentences.

1. In the upper left drawer of the buffet were the precious salad forks tied together with a pink ribbon also the much discussed orange spoons.
2. The radio gave a couple of barks, a few sharp hisses, then it burst into mushy-voiced song.

3. It was a silent August noon and not a leaf of the huge tulip tree stirred and the only sound audible was the faint murmur of the tractor and reaper a mile away and occasionally the distant shouts of the men at work.

4. "A trip to Washington?" he cried. His round red face grew redder. And his shiny brown eyes looked as moist as if he were weeping.

5. Ever since childhood I have shivered when I had to touch a peach it affects me just the way a dentist's drill does.

6. Poor old humble, beseeching Pete you could smell him a mile off and he knew it, his coat was encrusted with mud and one paw was bleeding slightly but he had had a wonderful night out hunting his favorite enemy.

7. They saw the old dungeons with their thick walls, and the moat had no water in it now.

8. The orchard smelled of apples, and that was not strange, for great heaps of culls lay piled under the trees. Waiting for the truck to take them to the cider mill.

9. Odd bricks and bits of shaving lay in the mud about the new township high school and John walked up a temporary path of planks to the front door but Jerry deliberately stepped into all the puddles he could find.

10. The church was beautifully decorated with great vases of Easter lilies. And huge pots of palms.

Part Two: Section Two

Lesson 2. (*Page 405*) Copy the following sentences, underlining the verbs once, and their objects twice, if they have any. Are there any linking verbs with predicate nominatives or predicate adjectives?

1. Mother suggested that I take care of the baby that afternoon while she went downtown.

2. He usually slept till three o'clock, but that day he woke up at half past one.

3. After I had dressed him, I took him down to the kitchen.

4. When he had drunk his orange juice, he knocked the glass out of my hand.

5. When I saw that it had been broken, I was frightened, for it was one of Mother's best crystal glasses.

6. While we were playing with his rubber ball, he tumbled over and cut his lip.

7. Mother decided that I needed more training as a nurse girl.

Lesson 3. (*Page 408*) Explain what time is meant by each of the verbs in the following selection; then name the tense of each verb. Write out your explanation in full.

I was born on a rocky New England farm, and have always lived there. The life suits me. Once I paid a visit to some relatives in Boston. "If I like it," I thought, "I shall sell the farm and shall move to the city." But I had been there only a few days when I found that I was constantly longing for the pine woods at home and the sheep pasture that climbs up the hill to it. In two years more, I shall have lived in the same spot for seventy-five years. I have enjoyed those years immensely, and I am hoping for twenty-five more of them.

Lesson 4. (*Page 412*) Copy the following sentences, supplying *shall* or *will* in the blank spaces, and explain the reason for your choice.

1. The porch chairs are getting wet; —— you bring them in?
2. I'm angry with her, and I —— not do it for her.
3. —— he know what to do when he gets that message?
4. If you are not careful, you —— drop those new dishes.
5. We —— not have time to go up to the house and back again.
6. We —— not be responsible for anything that extravagant boy does.
7. He will arrive in Boston at eight-fifteen; when —— you be there?
8. She —— learn those rules if you have told her to!
9. I —— be sewing on the pink dress soon after lunch.
10. —— they be required to show their passport?

Lesson 6. (*Page 417*) Copy the following sentences, filling the blanks in each sentence with the correct one of the two forms given:

1. Mr. Harper, along with Mr. Green and his secretary, (is, are) leaving early to go to the game.
2. Each of the two nurse girls (was, were) talking to a policeman.
3. Robert (don't, doesn't) care as much about athletics as a healthy boy should.
4. (Is, Are) measles quite prevalent in the schools this winter?
5. If you (was, were) he, would you have told what you knew?
6. The great army of ants (was, were) coming down the hill in a huge black mass.
7. Neither of the Walker boys (has, have) earned (his, their) football letter this year.

8. Whichever one of you girls (has, have) deceived your teacher will find that there is a day of reckoning.
9. A lobster and a chicken salad (was, were) served buffet style.
10. Everybody (is, are) anxious to see the air races start.
11. Neither your favorite cousin nor mine (is, are) coming to the family reunion.
12. Every one of the fraternity boys (is, are) sorry about the hazing episode.

Lesson 7. (*Page 423*) Revise the following sentences so that there are no dangling participles, so that each participle is placed as near as possible to the word it modifies. Make sure that the participle used sounds as well in the sentence as a subordinate phrase or clause would. Write your revised sentences.

1. Being overcome by the heat, we carried the boy into a drug store.
2. The gardener was busily mowing the rear lawn wearing blue overalls.
3. After telling such lies, I never expected she could look me in the face again.
4. Being so new at the game, I made some very silly mistakes.
5. In sliding down hill, an accident occurred on Harvey Street.
6. I went to the grocery and bought a large yellow pumpkin wearing my new green dress.
7. Replying to your letter of the thirtieth, the girl, as far as we know, is of fine character.
8. Having walked all the way from the ferry, the boys were so hungry that they ate their lunches at ten o'clock.
9. Being so good at mathematics, the teacher awarded Jerry Lanius the first prize.
10. Mother went out and picked all the snapdragons scolding at our having so much company.

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